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october

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ECCO L'ITALIA

ITALY. The known and the little-known. As familiar to us as a slender file of cypress trees towering along a century-old hill, edging a walled town. Unfamiliar as the ceremony of the Palio, 500 years of ritual that metaphorically typifies the essence of Italy—the diversity, the fierceness of the family ties, the delight in spectacle. The compatibility of the serene antiquity of a marble column created by Palladio next to the antic wit and imagination of Sottsass' Memphis movement. This is Italy. Abundant it its products, from the traditional to the prophetic, international in design. The eternal Italian style in every phase of fashion. The pleasures of the table and the sensitivity of design in every aspect. New discoveries in an ancient land.

In every Bloomingdale's store, for seven weeks, in every shop, it is Italy, known and unknown, to enjoy and collect.

To those whose vision of Italy and its cultural heritage has made Ecco L'Italia rich in its texture, Bloomingdale's says "Grazie".

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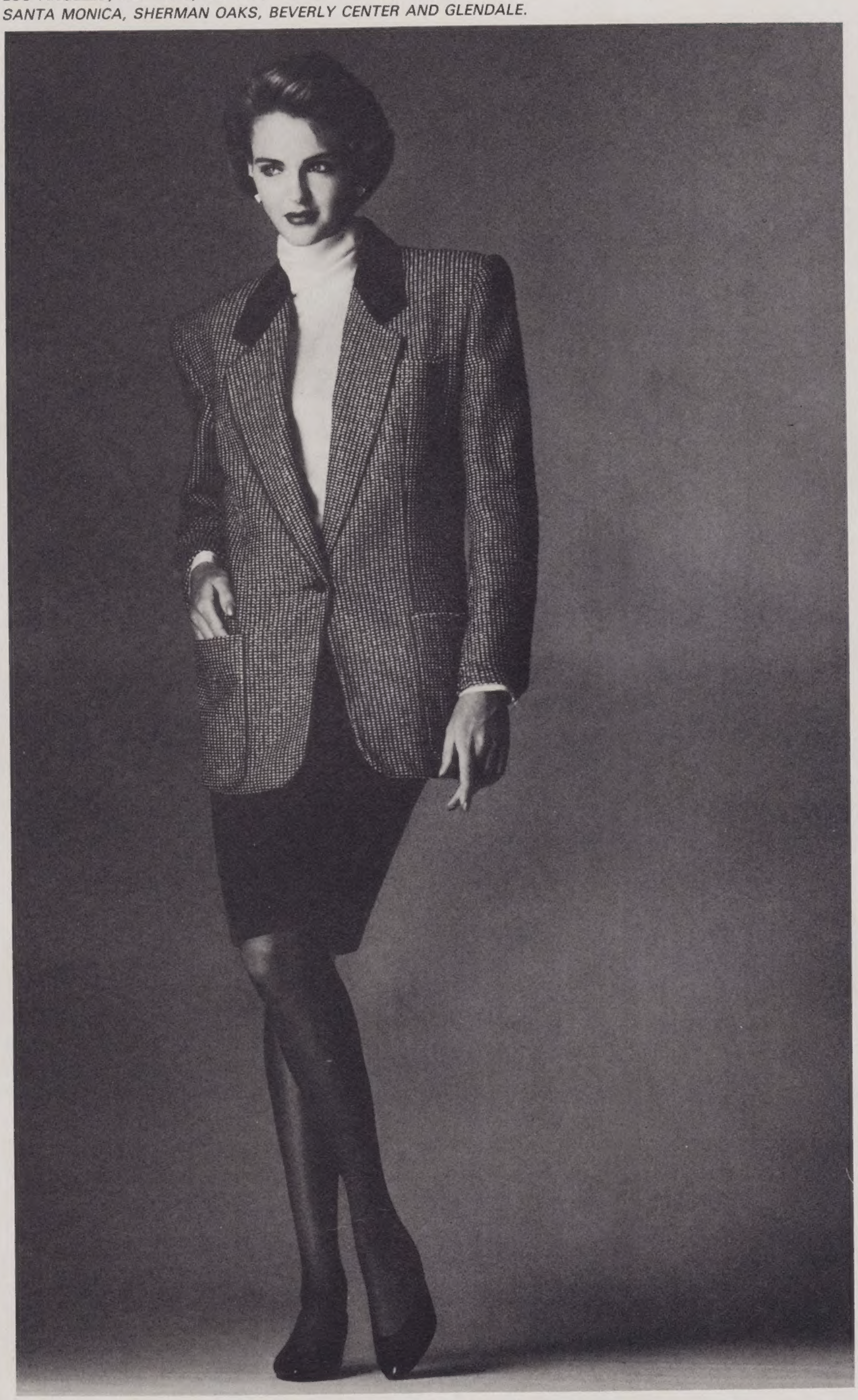

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INTRODUCING

MAROC

THE NEW FRAGRANCE FROM ULTIMA II

AND A TANGLE OF POSSIBILITIES.

L. to r:
Barbara Alexis
Kim Alexis
'Aunt' Nancy

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ULTIMA II INTRODUCES PROCOLLAGEN,
in an unprecedented anti-aging complex that offers opportunity and hope for skin of any age.

AGE **20** Even skin in the bloom of youth isn't exempt from the effects of aging.

New ProCollagen Anti-aging Complex is unprecedented. Its preventive skin care capacity is surprising.

This super active formula, ProCollagen Complex, has a special affinity for skin, thus giving it unusual skin caring properties. It also helps conserve internal collagen.

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AGE **40** Ah, forty. The age of enlightenment. New ProCollagen Anti-aging Complex offers a kind of basic truth for forty-year-old skin.

Procollagen is the support system for collagen, the ingredient of firm, young skin.

And in this exclusive complex there is the capacity to help stop age breakdown on vulnerable areas like your throat, your forehead, the corners of your mouth. It even firms skin tissue.

The sooner you start using ProCollagen Complex the sooner you will witness its exceptional benefits.

AGE **60** Sixty isn't what it used to be. In this new age of alternatives, if you've chosen aging well over just aging, Ultima's ProCollagen Anti-aging Complex will be important to you.

It is the first skin care complex of its kind. Because of its exclusive composition, ProCollagen Complex will actually diminish the length and depth of dry wrinkles. It penetrates deeply, and clings to your skin long and lovingly.

All in all, ProCollagen Complex is skin care the likes of which you've never known before.

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ULTIMA II

Paloma Picasso's Silver Scribbles

Presenting Paloma Picasso's new sterling silver collection, found exclusively at Tiffany's.
Clockwise from left: Star pin, $190. Scribble pin, $175. "Love and Kisses" pin, $140.
"X" earrings with amethyst drops, $895. "X" pin, $125. "X" ear-clips, $160.

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On her lips our model is wearing Rich and famous Red. On her nails, Radiant Flame. on her cheeks, Nouveau Rouge. Her fragrance is Scoundrel. Couture by Koos Van Den Akker. Jewelry by Bulgari. ©1985 Revlon, Inc.

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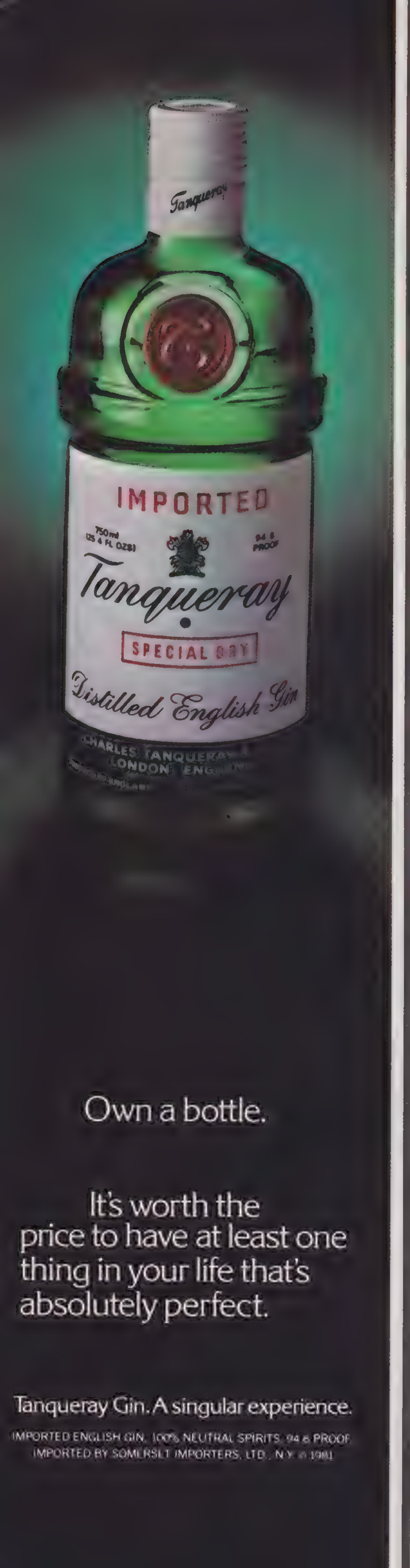

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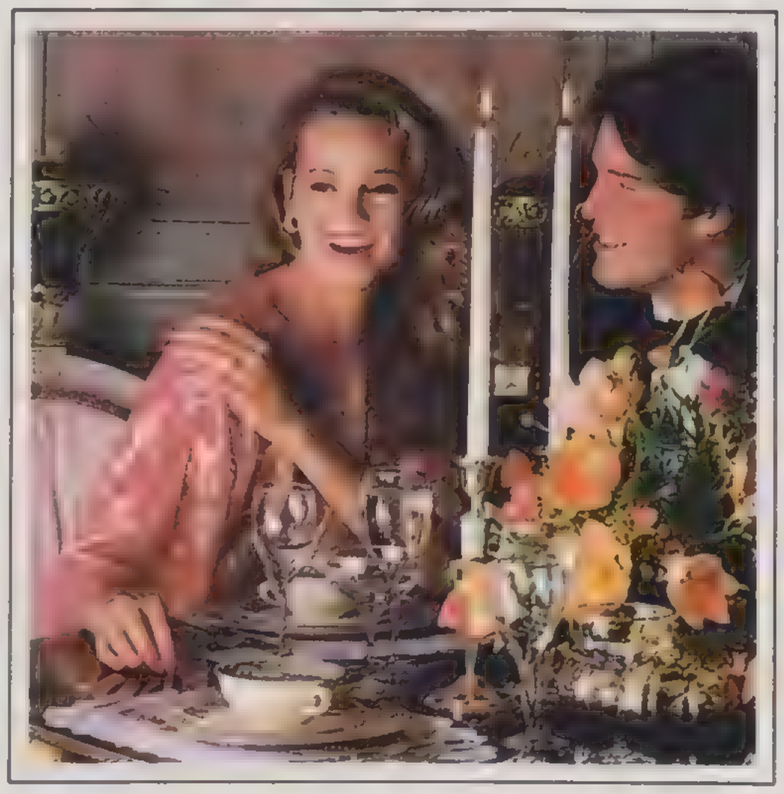
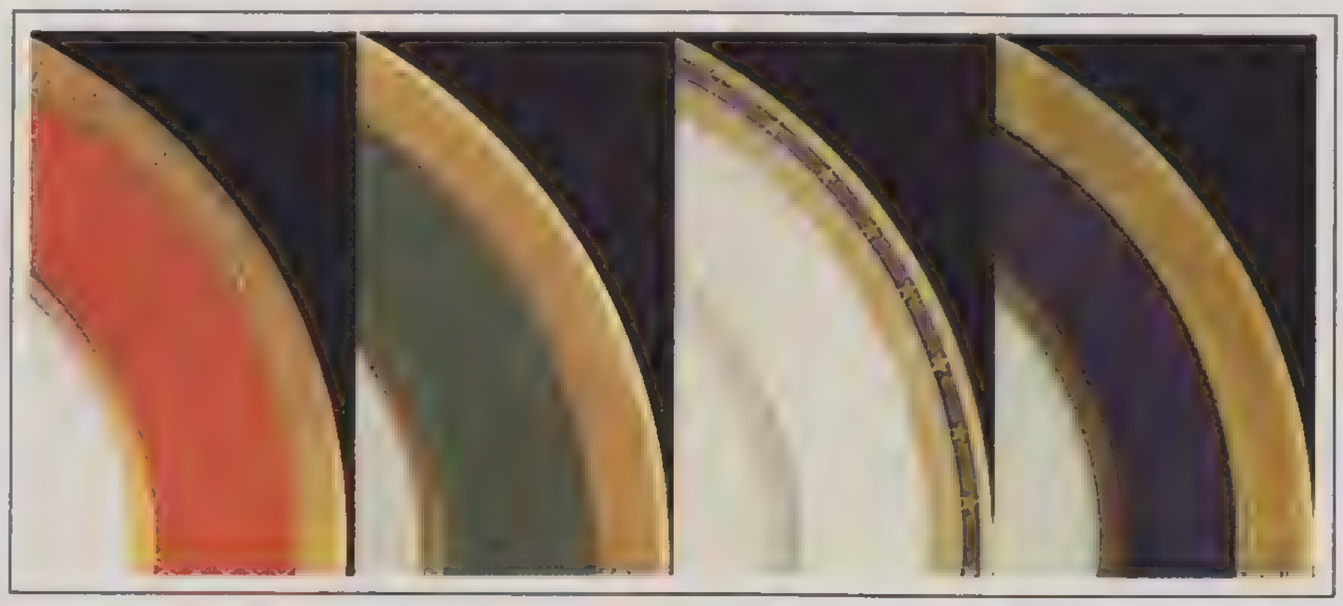
Washington, 1918. A tradition takes shape.



Almost a century ago, a man named Walter Scott Lenox began to realize his ideal of making the finest china in America. It was his dedication to perfection and pride in his craft that attracted the attention of Woodrow Wilson in 1918. President Wilson ordered a Lenox China service of 1,700 pieces for the White House, the first such American made service.

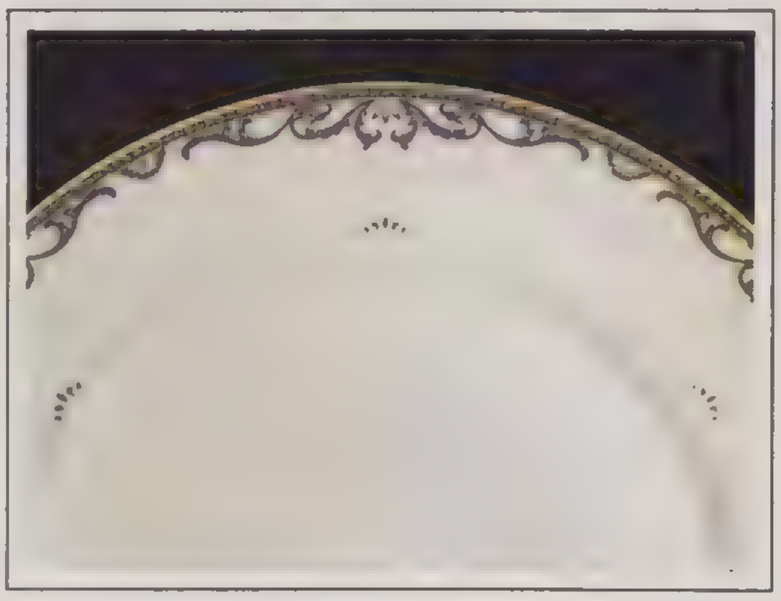
Since that time, Lenox has provided new Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.



The current White House China (1982), the Truman (1951), Roosevelt (1935), and Wilson (1918) China Services.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.

Just as there are many settings to enhance precious gems, so are there many shapes of Lenox China. The particular form chosen by so many administrations is called the Presidential Shape. It is created from the exclusive china formula that Lenox has been making for almost a century. This shape provides the backdrop for the White House designs as well as our famous Autumn pattern, introduced in 1919 and still popular now.



The "Liberty" pattern
on The Presidential Shape. (1984)

Today, Lenox introduces five new patterns on the Presidential Shape. They are "Patriot," "Monroe," "Jefferson," "Tyler," and shown here, "Liberty."

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Magie noire

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Estée Lauder introduces

Skin Perfecting Creme

Firming Nourisher

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What makes skin perfect? Basically, three key factors: firmness, elasticity and smoothness. What makes a skincare product perfect? Read on.

Skin Perfecting Creme is an ultra-lightweight formula developed by Estée Lauder with Firmex,™ a breakthrough complex of ingredients that restores and maintains a more youthful appearance. In just two weeks of daily use, your skin will be:

- **measurably firmer,**
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- **measurably smoother and softer,**
- **hydrated for over 15 hours with each use,**
- **and visibly retexturized.**

Scientific tests, including ultrasound measurements, prove it. Best of all, Skin Perfecting Creme's luxurious, fluffy-light formula feels so wonderful, you'll hardly know you have it on, until you see how perfectly it works.

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BY ALFRED SUNG

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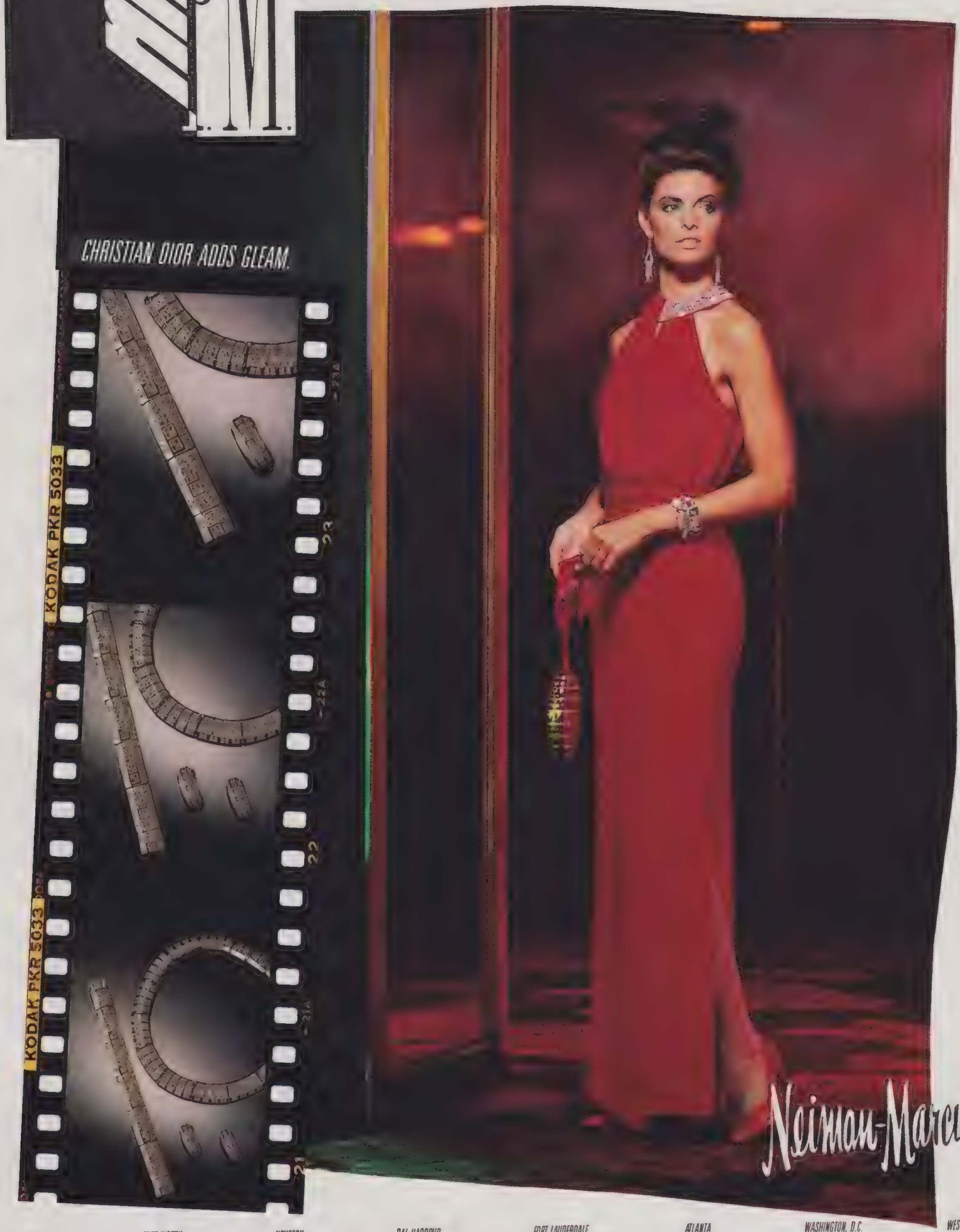

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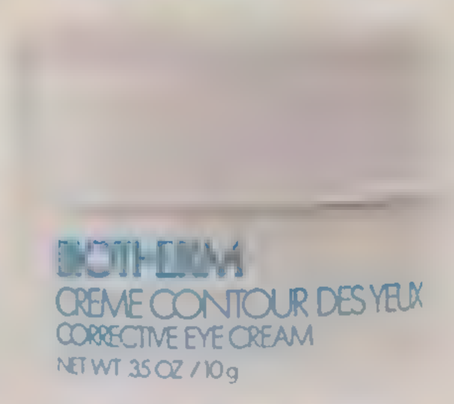

BIOTHERM

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WHAT'S LIFE WITHOUT A LITTLE FRENCH DRESSING?

Christian Dior EYEWEAR

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PRESCRIPTIVES

Glimmered effect

Glimmered makeups, rich colorations...skin caring by the clock

Evening makeup, this fall, seems to take its opulence, its luminosity from one primary source: gold—glinting eyes, lips, "warming" cheeks. The effect is...effective! *Very* attractive but also surprisingly uncomplicated, even practical. Among the pleasures of gold: it can be added at the last minute, "veneered" over matte makeup, to shift a look from day to evening—fast. The rule to using gold: exercise restraint, maintain a balance of color over the face. *At left* and on our cover, on model Alexa Singer, that balance is hit by confining gold to eyelids and browbone, the center of upper and lower lips, and, on cheeks, just a faint haze. The makeup, by Prescriptives: Topaz on lids and highlighting browbone, Sage penciled and smudged around eyes; Russet blushing cheeks; Sepia on lips glossed with Vermeil. Beaded tunic, Geoffrey Beene; earrings, Steven Arpad for Geoffrey Beene. Hair by Suga of Suga Salon, NYC; makeup by Ariella. Details, last pages. Photograph by Avedon.

● *There's a new lushness and sensuality in beauty products today. Prime examples: the slide of a moisturizing mousse whipped with scent (Halston's Body Mousse)...All-in-one idea: the good-looking black "lacquer" container-cum-brush for loose powder from Lancôme, called Boîte à Poudre. Added attraction: a gold-flecked version, coming next month... Which brings up—again—gold and silver makeups: because overapplication means instant overkill, choose only one site or form of shine. Ideas: Maybelline's false lashes feathered with strips of silver or gold or their pearlized Body Blush to polish collarbone, shoulder. To apply, use a generous, broad-bristled brush (Andrea makes one with real heft and softness)... A painter's approach: portraitist Zita Davisson dots silver shadow on eyelids' inner corners to enlarge eyes.*

MODERN MAKEUP

The changes in makeup this season: a gradual return to blushed cheeks after seasons of very "uncheeky" cheeks..."It's not a complete 'about face,' not a switch from no color to strong color," says makeup artist Kevyn Aucoin. "Rosy powder skimming the bridge of the nose, on cheekbones, and down the center of the cheeks is just enough to make base look natural." On eyes: "try a deep, rich Burgundy—on the brownish side of purple. It's warm, intense, soft. Apply it most strongly—smoky—around the eye, letting it fade out over the lid. Pick up the Burgundy tone on lips, or go with a pale, iridescent pink mouth. And don't ignore eyebrows: they should be well-defined, lightly penciled—always groomed."

TIMETABLE

As skin's condition fluctuates, so should skin treatments. It's all a matter of timing....

MORNING Skin is a result of the night before: too little sleep, too much alcohol/smoking show instantly in a dull, sallow complexion. Instead of covering up, new formulations draw blood to skin's surface, imitating well-rested skin (the idea: Orlane's Morning Recovery Solution)... Ammunition for a stressful day: a morning session with Firming Mask from Chanel; it "tightens" skin for eight hours, helps makeup glide on, *stay* on.

MIDDAY When skin hits its slump, oily/dry areas reappear. The midday solutions: a moisturizer that also drinks up excess surface oil (La Prairie's Cellular Balancing Complex). For spot treatments, Orlane packs its Anti-Wrinkle solution in an emollient stick for precise, concentrated care.

EVENING Speeding the switch from work-worn to evening-alert skin: the combination of cooling witch hazel and soothing emollients in Clarins' Beauty Flash Balm; while sixty seconds with Clinique's menthol-spiked Beauty Emergency Mask glows skin for hours.

NIGHT Skin cells get their "recharge" at night, and the boom-category in skin care includes treatments that enhance cell replication. The first—Estée Lauder's Night Repair—is designed to compensate for sluggish cell activity owing to sun exposure, aging. Moon Drops Night Fortifier also "deepens" skin's "beauty sleep" in a few powerful drops. There's even a night-fix for nails: Barielle Nightime Nail Renewal penetrates polish, delivering strengtheners directly to the nail.

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Tissue Firming Creme

"Le Lifting de Nuit"

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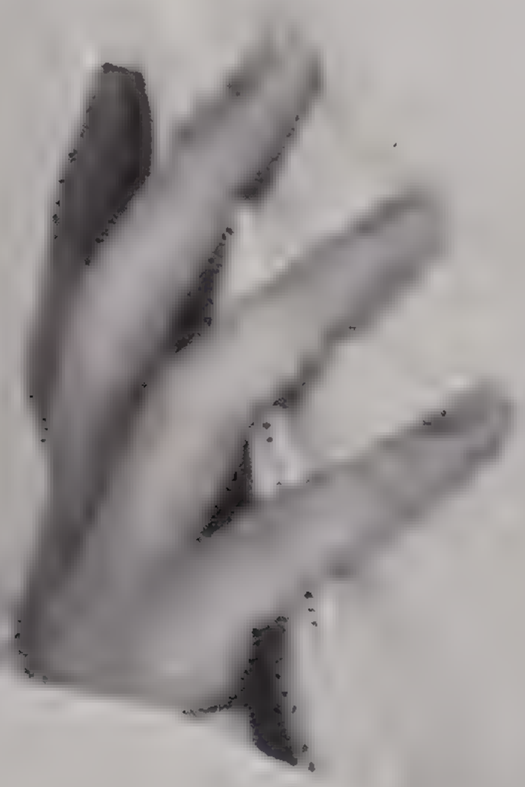

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YOUR LETTERS

Fruits of hard work?
I enjoyed Amy Gross's piece "Cutting Back" (August 1985). It's an uphill fight, but a very important one, keeping your job from taking over your life. I think many women have been caught in a trap unwittingly set by our ambitious sisters: So many women are willing to give up their lives to work long hours that the business world is expecting the same from all of us.

No one can put her life on "hold." It's impossible. Once last season's fruit is eaten, or spoiled, it is gone forever. . . .

Catherine Frumerman
New York NY

Toasting Matilda
What a breath of fresh air to read about New York state's "First Lady" in Joan Juliet Buck's article entitled "Matilda Cuomo: A Woman of Feeling," (August, 1985). As a resident of New York, I am provided with the day to day political news. It is most delightful to read about a gentle yet ever so strong woman behind (alongside is a better term) her husband.

Governor Cuomo has provided three years of intense justice and growth to "The Empire State." His term has shown a new force of "family feeling." We all feel a portion of Mr. Cuomo's extended family. The immigrant backgrounds of both Mr. and Mrs. Cuomo's parents show themselves well in the thoughts, beliefs, and traditions brought forth from the capital in Albany.

The concept of "political games" has nothing to do with the love shown by the Cuomos. It has something to do with the emotional understanding. Mrs. Cuomo does not like comparisons to a past first lady of New York, Eleanor Roosevelt. But the comparisons are easy to make. The deep sincerity of heart and dedication to the needy is synonymous. Matilda, like Eleanor, is an asset to her husband.

After reading Ms. Buck's lovely article, I can now see why Matilda Cuomo is number one in more ways than one. Kelly I. Steier
Brooklyn NY

Women in Rock: new identities
As Holly Brubach says in her August piece "Heavy Petal: Women in Rock," women have made some progress in liberating themselves from past stereotypes. For many years and even now, women have had to fit into the virgin/whore cubbyhole, or into what Ms. Brubach aptly describes as ". . . fast women and fast cars." It is only now she says that this kind of thinking has become ". . . Neanderthal and consumerist," if only for its lack of imagination and depth. Men and women in 1985 are looking for the androgynous ingredients of skill, individuality, and courage. Cyndi Lauper, Madonna, Joan Jett, and Tina Weymouth are women who offer us a variety of freshly expressive images; however extreme, they are fearlessly real. Thanks, Vogue, for setting the trend. Laurie Wood
Miami FL

The wine, remembered
If I raise my glass less than enthusiastically to Martin Gersh for his article in your July issue on the often underestimated wines of Mastroberardino, it is only because I am afraid that widespread popularity will spoil what has been until now a secret and treasure shared by a lucky few.

I was introduced to these wines by my uncle's closest friend, who opened a vintage Taurasi for me on the occasion of my college graduation. He said he was mad about this wine because of the cherry-like bouquet, which he associated with his wedding day. I never told him, but, although I share his passion for Taurasi, the bouquet seemed more like plums to me. And of course, I now associate it with graduation, and with him.

Andrew Moszynski
New York NY

Setting the pace
Re: "Time," by Irene Borger, August, 1985 Vogue. . . If one is not conscious of an inner peace where time flows and is not abruptly segmented, then the pastoral mentality of the barn raiser does seem absurd, and meeting one's cousin at a quilting bee is hard to fathom.

But many of us are content to "watch the flowers grow" like Colette's mother. We who meditate in the mosques of our minds are aware that time cannot be frantically regimented. Many events simply will not be hurried—they will "take as long as it takes." Catastrophic happenings also clarify human priorities and are incongruous with human manipulation.

One need not discourage overlap in events in order to be merely successful, or to stockpile acquired objects, or even to survive the off-balance of an urban society. Anne Wurtz
Key West FL

Portrait of the artist?
In reference to your August issue, I was sorely disappointed by Lisa Liebmann's attempt to critique Judy Chicago's "The Birth Project." The entire article, with the exception of a brief paragraph, consisted of Ms. Liebmann's personal opinions on the topic of Ms. Chicago's personality. My reaction to that was/is "who cares!?" I wanted to hear more about the artworks themselves! As an artist, I expect a critical evaluation of an artwork to include some reference to line, color, form, media, size, composition—in short, what the artwork looks like, and exists as, in reality. Character assassination is a poor substitute for thoughtful, in-depth artistic analysis. . . .

Mary Kellermann
Memphis TN

I must respond to Lisa Liebmann's article on Judy Chicago's "The Birth Project" in your August issue because Liebmann's review differs so completely from my own experience.

I worked with Judy Chicago for two years on "The Birth Project" and found her demanding, yes, a perfectionist, yes, but hardly a "little caesar" or a "bully." Over the year and a half I spent working with Chicago on the "Smocked Figure" piece (pictured with your article), we together worked through the problems that arose—I with my knowledge of smocking and the limits of needle and thread, Chicago with her original concept of the piece and her artist's ability to see and to understand what would work visually.

I finished the piece with an immense feeling of satisfaction I could never have experienced had I merely been doing a large needlework kit or blindly following the instructions of a dictator.

I was disappointed in reading Ms. Liebmann's article that she spent so much time discussing the personality of the artist and her mode of working and so little time talking about the work itself. I think the works of "The Birth Project" warrant more than a one paragraph dismissal.

As for the experience of working with Judy Chicago, someone recently asked me if I would do it again. My answer was an unhesitating yes. Mary Ewanoski
Chico CA

A lifetime in vogue
I thought it would be of some interest to you to know that you have a subscriber who is ninety-three years of age. She is my husband's great aunt, Harriet Johnston. Aunt Harriet first started subscribing to Vogue in the 1920s in Long Beach, California. She went out to California from her home in Macon, Georgia, as a nurse. Later she and an obstetrician built a private maternity hospital in Long Beach. She always shopped in the most exclusive stores there, her motto being "quality, not quantity." This afforded her the status of "best dressed woman" in Long Beach at one point in the 1930s.

Aunt Harriet sold her half of the hospital and returned to Macon to nurse her sister. She remained in Macon until 1975. I have known her since 1958 and have always been in awe of this elegant lady. . . who lives by herself in an apartment not far from us in Albany. . . .

JoAnne F. Horne
Albany GA

New potential—starting early
In the "Between Us" page of your July issue you had a story under the title "Today's (very young) woman." I have another example.

As a registered nurse in intensive care I wear men's surgical scrubs, a lab jacket and a stethoscope slung around my neck. Yesterday, I stopped in at the grocery store and overheard a six-year-old whisper to her mother, "Look Mommy, she's a doctor." Our daughters can become anything. . . even astronauts!

Jan Alexander, R.N., CCRN
Dallas TX

Editor's note: *More about women in space on page 554.*

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NEW WAVES

Colors that move to a new rhythm.

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BEAUTYSTYLE

What's news in beauty and fitness? Just about everything ...as you'll be reading here: people...places... trends...ideas. By Andrea Robinson and Dorothy Schefer

IN THE AIR...A RETURN TO THE '60S—WITH A NEW EDGE, A NEW TWIST. '60S-LOOK HAIR: LONG, STRAIGHT, BLUNT...HAIR PIECES IN BRIGHT COLORS. ...EYE "JEWELS"—'80S UPDATE: PSYCHEDELIC PATTERNS PAINTED OVER LIDS...AND IN LONDON: FANTASY FACES "REDRAWN" WITH OFF-CENTER LIPS, "CYCLOPS" EYES...

LA Trends...

■ *When LA trainer Jake Steinfeld announced he was opening a branch of his one-on-one exercise business in NYC, it was good news for some: Steinfeld operates a twenty-four-hour exercise service ...but, he reminds, for "stars" only. The rest of us will have to be content with catching Steinfeld on Cable News Network, where he's just signed on to do two hundred one-minute fitness breaks.*

■ *If you work at the Columbia Savings and Loan Association, Beverly Hills, you can also work out. Thomas Spiegel, brought in to run the bank, made his first move: he hired karate and aerobics instructors to staff two gyms...*

■ *In the movie "The Legend of Billie Jean," Helen Slater's hair (her last movie: "Supergirl") goes from waist-length to a Joan of Arc do, supposedly cut by her own hand. To achieve an authentic, do-it-yourself look, Le Maire, the stylist who has a reputation as being one of the best LA cutters, chopped Slater's hair with her eyes closed!*

CATHERINE DENEUVE came to NYC not long ago to talk about her new perfume—Deneuve (due out next March)—and we stopped by for a chat. If anyone knows about perfume, it's she: for almost ten years, Deneuve was the image of Chanel No.5—during which time the ad campaign featuring her was credited with increasing Chanel's perfume sales. The reason: Deneuve is a man's woman—and a woman's: men love her...women want to look like her. And no wonder. She looked great the day we saw her—in a printed-silk YSL dress, a black-satin ribbon holding back her chin-length blond hair, and hardly any makeup. Hardly any wrinkles, too, we noticed, for a woman who (she admitted) is forty-two; her skin was incredibly flawless. How did she do it? we asked. "I don't take the sun. And I drink lots of water."

On her perfume: "It's a floral—I love flowers. Applying scent, for me, is an automatic gesture." *Where?* "On the neck, on warm spots. Even in my car!" *Do you think American women approach scent differently from French women?* "I will know soon." (Interestingly, Deneuve won't be sold in stores but through direct mail.)

On her health: "I hurt my back, but I continued to fly on business. I was in bad shape, people did anything to help. All I wanted was coffee and cigarettes. It became a vicious cycle; I wanted to quit. I saw a NYC doctor who specializes in hypnotizing heavy smokers twice. I haven't had a cigarette in seven months."

On age: "It's an unfair thing we have to face. But women, today, are lucky to have so many opportunities and means to care for themselves."

Will she do another U.S. film? "I hope so; but my English is not perfect, and they have my type here."

Favorite stars: Jessica Lange, Kathleen Turner, Sigourney Weaver.

Favorite directors: Lawrence Kasdan and John Huston—"I'm a great admirer of his energy."

On her energy: "I like to work but I don't think of myself as ambitious. I'm always rushing; but when I'm not working I'm lazy"...

EXERCISE "BENEFITS"

● If you happen to be strolling down Chicago's Michigan Avenue on the 18, 19, or 20 of this month, don't be non-plussed to see a recognizable person pedaling away on a stationary bike in I. Magnin's windows. One hundred and twenty of the city's social/sports/political figures will be riding to raise money for United Cerebral Palsy, ten dollars per mile, courtesy of Vitamaster...

● In NYC, Bill Morris, a Shearson Lehman Brothers vice president, will also be raising money for his favorite charity, the Special Olympics, by attempting 15,000 consecutive situps. Morris went into training eight weeks ago. Goal: 3000 situps each day; time: about an hour and a half. He's received lots of pledges—including one from his employers, who will ante up fifty cents for every situp their VP does...

FITNE$$

WHETHER OR NOT EXERCISERS GO TO GYMS TO SOCIALIZE OR BECOME FIT IS A MOOT POINT CONSIDERING THAT FITNESS IS STILL BIG BUSINESS: $7 BILLION AND, ACCORDING TO WALL STREET TREND-WATCHERS, GROWING BY 25 PERCENT THIS YEAR ALONE. TO WATCH: REEBOK, MAKERS OF SOME OF THE BEST AEROBICS SHOES AROUND, WHICH JUST WENT PUBLIC.

SIGNS OF THE '80s

● Esprit de Cure—the first environmental-health shop, has opened in Dallas. Some of what's offered: fragrance-free makeup and skin care; non-irritating natural-fiber clothes and bedding; air and water purifiers; plus a registered pharmacist is on hand for special problems.

● LifeCard, the new Maryland Blue Cross/Blue Shield computer health card now in test markets, stores *eight hundred* pages of personal health info, plus a photo ID, is made out of a bulletproof material which, say its inventors, makes the card virtually indestructible...

● When fit people aren't playing at sports, they're apparently reading about them. On the best-seller list: *Martina*...Navratilova's candid look at herself, her life (written with George Vecsey; Alfred A. Knopf)...*Breakaway*—Samuel Abt's engrossing look at the Tour de France and its three young stars (Random House)...

Looking for lashes? *False eyelashes may be temporarily back in style, but for women undergoing chemotherapy they're a cosmetic lifesaver and not always easy to find. Frances Kingsley, Evelyn Marshall vice president, says eyelashes are not just a "fantasy" item...and Theresa of Theresa Wigs agrees, pointing out that women who buy wigs because they're undergoing chemotherapy also may need to buy eyelashes. In fact, she says, her store's original name was Theresa Wigs and Eyelashes.*

Hot "Knots" ***Most people who have seen NYC hairstylist Christiaan in action—styling hair at photo shootings or at fashion collections—have seen him using strips of fabric, which he calls "knots," to "set" models' hair. The fabric strips work well..."I can achieve simple style direction fast and set all the hair at once." Friends wanted the knots, so Christiaan manufactured them. Result: They're walking out of Pipino-Buccheri Salon, where Marc Pipino teaches clients how to use them...and at Patricia Field, where, at one point, she was selling over one hundred a day. "It's a modern hair tool," says Christiaan. "There's nothing like it"...***

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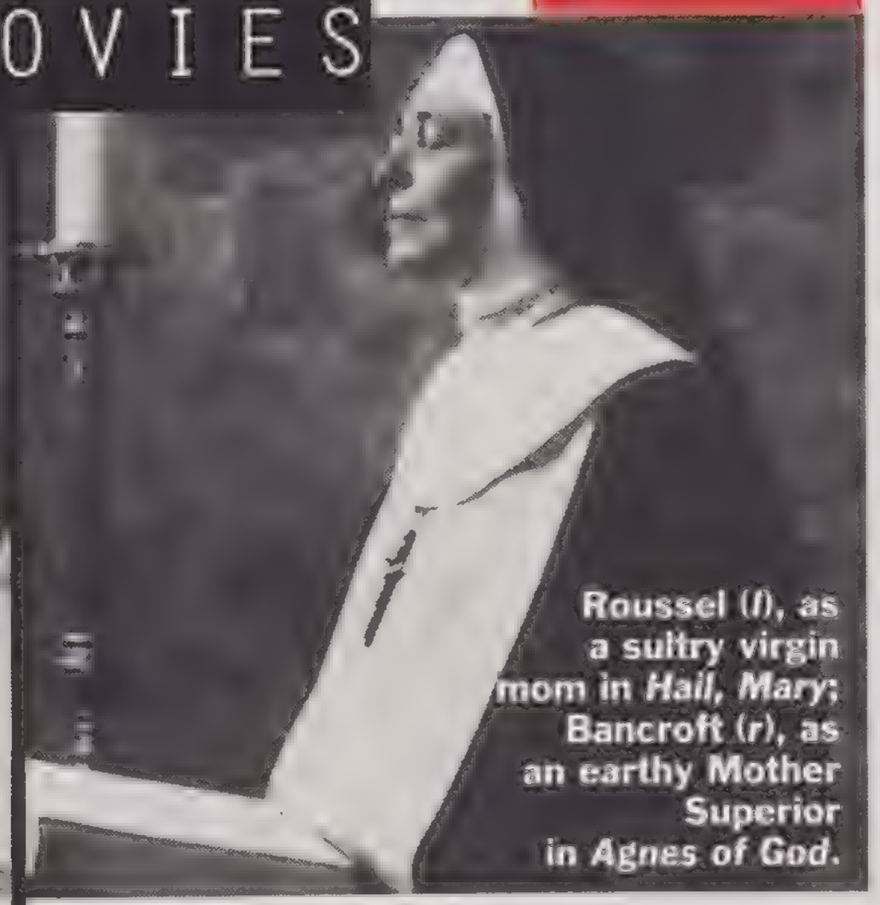

Roussel (*l*), as a sultry virgin mom in *Hail, Mary*; Bancroft (*r*), as an earthy Mother Superior in *Agnes of God*.

IMMACULATE DECEPTION

The latest in male chutzpah is surely not Stallone-Rambo decimating the Commies with his atomic bow and arrow but a sudden interest, on the part of male moviemakers, in childbirth "from the woman's point of view." On the surface, Norman Jewison's *Agnes of God* and Jean-Luc Godard's more idiosyncratic and annoying *Hail, Mary* play to feminist fashion, seeming to exalt the woman's role by downplaying that of the human father. But scratch the surfaces of these two very different movies, and there is more fear and envy and, in Godard's case, good old-fashioned lechery than empathy.

To be fair, *Agnes of God*, an adaptation of John Pielmeier's Broadway play, is not really about Agnes, a young novice (Meg Tilly), or her pregnancy, or her murdered baby. The whole question of who, or Who, fathered the child, like so many of the tantalizing plot threads in the film, is dangled and then withdrawn, unresolved. The real subject, apparently, is the contest of wills between two strong women over Agnes's soul. Is she a true innocent, a child of God, as the Mother Superior (Anne Bancroft) maintains? Or is she, as the court-appointed psychiatrist (Jane Fonda) wants to prove, a crazed victim of youthful abuse who has landed in the convent by default and should be sprung? Bancroft's Mother Superior is a sharp, earthy, nononsense woman whose worldliness conceals an unshakable faith, while Fonda's agnostic shrink talks tough but is, as any patron of Broadway ironies will know, a marshmallow underneath.

A contest of wills is what the play, staged simply, with the women hurling their monologues at the audience, was about. The movie is a study in urban and rural clutter, like one of those Victorian Christmas cards, with frenetic activities in every space. Nuns ice-skate, milk cows, eavesdrop, and a bewildering array of secondary characters multiply the themes and blur the lines hopelessly. A scene between Fonda and her addled mother (the wonderful Ann Pitoniak) in a rest home establishes a powerful ambivalence between mother and daughter, but leads nowhere.

The proceedings might have been enlivened by a no-holds-barred confrontation between Bancroft and Fonda on the order of the Bancroft-MacLaine tug-of-war in *The Turning Point*, but the scenes between the Mother Superior and the psychiatrist never take fire. Bancroft has great authority and gusto, but seems understandably embarrassed by hammy dialogue; while Fonda is never for a moment believable as a lapsed-Catholic, chain-smoking doctor. She has lost the generous, engaging quality that carried her for many years and made considerations of acting irrelevant, without having found her way into the deeper registers of a mature woman.

At the end, Fonda's character claims to have felt the stirrings of the divine through her encounter with Agnes, but this is not a movie that makes you believe in miracles.

The miracle, and joke, of *Hail, Mary* ("Je Vous Salue, Marie") is a woman's body playing host to an arriviste from outer space. In a contemporary setting, using a dialogue that is part biblical, part colloquial, Godard demystifies the story of Christ but brings to Mary his own brand of voyeuristic reverence.

Mary is played by Myriem Roussel, Godard's lady love, and the latest in a long line of moodily expressionless brunettes. Voice-over monologues, ruminations on the nature of conception, body, and soul, are meant to emanate from her consciousness; but they are the verbal equivalent of an immaculate conception—word transplants. The text goes one way, visuals another.

If *Hail, Mary* is about the feelings of a woman in the throes of pregnancy, why is it that the most memorable scenes are of a girl-woman dressing and undressing, undressing and dressing, boyish from the waist down but seductively large-breasted, her face always half-hidden by cascading sheaves of brown hair? And why is it that the final effect is not the mystery or the absurdity of the virgin birth, but that God is a dirty old man who lost it at the movies?

Godard never was, never will be a feminist, or a "woman's director," but the emotional underpinnings of his great films came out of his attraction to women as madonnas and entrappers, composed at least as much of fear and distrust as love. The women in his films were vivid, sometimes infuriating. Now the *auteur*ial presence seems remote, unengaged; and Roussel is the least interesting, least infuriating of them all.

Of course, Godard is still Godard. Every so often he'll surprise us with an image so beautiful and unexpected it seems to reinvent the world. And there's a wonderful moment at the end of the film when Mary, having given birth to Christ, slashes red lipstick on her mouth and wonders why she was chosen for this peculiar fate. It has a throwaway profundity that is worth the rest of the movie. —MOLLY HASKELL

BRIGITTE LACOMBE

KEVIN COSTNER: HIGH FLYER

Even if you've seen *Silverado* or Steve (*Breaking Away*) Tesich's new paean to bike racing, *American Flyers*, you might not recognize Kevin Costner. In one, he twirls guns and swings from rafters like an irrepressible adolescent; in the other, his performance is rigid, controlled. What this real-life Zelig never loses is a boyish physicality—but, then, this is a grown man who winningly takes his family (mom and dad, too) on location: "It's like a kid watching a ball game through a knothole," he explains. "I say, come on in!" —S.B.

Top photo, left, ARTHUR ELGORT. Hair and makeup by Ray Allington. *Top photo, right,* Columbia Pictures

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PLENTY: DISTURBING THE PEACE

Twitting the Brits: *Plenty*'s Gang of Three, from *left*, Meryl Streep, Tracey Ullman, Sting

Britain, after the all-out heroic effort of World War II, loses its nerve and its colonies, becomes a fat cat with only its good manners to cling to. The opposition, like a gnat on the rump of a hedgehog, is one lone woman, a strong-willed beauty who violates every code of British behavior, stepping on toes and wrecking lives in the name of idealism.

As created by David Hare in his play, and now movie, *Plenty*, Susan Traherne is one of the more fascinating and troubling heroines of modern literature. Is she an intellectual shock troop of one, acting out the playwright's impulses as scourge of the atrophied bourgeoisie? Or is she a selfish egotist, smarter than most of the people around her but not as smart as she thinks she is, spewing out sarcasm as a substitute for *doing* anything? Although the question still can't be answered categorically (your answer may depend on your age and politics), the casting of Meryl Streep as Susan, and Charles Dance as her diplomat husband, has created a seismic shift in the way we regard Hare's characters and makes *Plenty* work better as a movie than play.

If anyone had asked me, I'd have said do anything to the play but don't throw out Kate Nelligan and Edward Herrmann. In fact, almost nothing *else* has been altered. Hare's screenplay, under the direction of Australian Fred Schepisi, retains the structure, twelve episodes each with its own center of gravity and explosive force. Its theatrical contours remain undisguised. Hardly a word of dialogue has been changed, yet we hear speeches we hadn't heard before, feel the play as an infinitely more ample, less mean-spirited work.

Susan is a woman whose great moment is behind her. During one brief, glorious night with a fellow Resistance fighter (Sam Neill), love and politics came together, and she spends the rest of her life resenting the world for not equaling the intensity of that experience. As played by Nelligan, Susan was all fire and ice, quicksilver bitchiness with an animal magnetism that paved the way for her conquests and outrages, and an intelligence that made them less forgivable. This was a woman who was too much in control to go crazy, and too smart not to perceive the discrepancy between her ideals and her behavior. As she chewed up men and spit them out for breakfast, continuing to occupy the moral high ground, we began to hate her, and to resent Hare for expecting us to see her as a hero, a feminist before her time.

Streep makes something altogether different of Susan. She has none of Nelligan's drop-dead sexual electricity. When, as hostess of a dinner party (a glorious piece of social satire in both play and movie), she makes a dramatic late entrance, she elicits none of the gasps that Nelligan got in that plunging black gown. But by the same token, her lashing out at the British ambassador, played by John Gielgud, has less pure savagery. She has a naïve, almost obtuse quality (her Americanness shining through?), an earnestness that makes Susan more human. She really *believes* all that claptrap about making the world over, enough to go mad and nasty with despair.

Charles Dance, sexier and more deeply, gently British than Herrmann, is a far worthier antagonist as her husband, and when he finally lashes out at her, his speech has tremendous moral weight. Dance embodies not just the Britain that Susan despises but the one to which she is secretly attracted. In him, we feel Hare's own ambivalence more clearly: the obligatory left-wing rhetoric offset by a deep rapport with the elegant establishment figures played by Gielgud and Ian McKellen (as a foreign service executive), and the rules they so poignantly uphold.

The cast, which also includes Tracey Ullman and Sting, both of them riveting as Susan's lower-class protégés, is uniformly brilliant. Only Fred Schepisi's direction leaves something to be desired, being too blunt, too insistently physical.

But as it moves through time and gathers intention, *Plenty* fulfills its promise as a sparkling masterwork as mercurial as its heroine, and one of the major films in a surprisingly strong year. Through the power of Streep's magnificent performance, we are granted a double vision, the young woman within the older one, that challenges our private defenses and memories as few movies do. In the shadow of the foreground, with its atmosphere of compromise and betrayal, we are made to feel the ghostly presence of the young idealist who felt—as we all did once—that everything was possible.

—MOLLY HASKELL

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FASTER AND FASTER WITH SUSAN SARANDON

"On this set, I'm the producer as well as the star."

When Susan Sarandon arrived in Rome to film *Mussolini: The Decline and Fall of Il Duce*, in which she plays the dictator's oldest daughter, Edda, she was coming out of a blue period: "But things are looking up," she said dryly over the phone. "They dyed my hair black today, and I'm beginning to feel like a different person."

The transformation was complete two months later when I visited her. She was chattering Italian with ease, blissfully in love with Franco Amurri, a young writer and director, and newly pregnant. "Only two more days of shooting," she sighed. "Tony Hopkins is still here—he plays my husband, Ciano, and dad's foreign minister—but you missed Bob Hoskins, our Duce, and Fabulous Testicles left yesterday." (Knowing Susan, I assumed she was referring to Fabio Testi, who plays Edda's lover.) As we sped away, a tourist couple recognized her and began to point. "Don't get excited," she said, adjusting her horn-rimmed glasses. "They probably think I'm Lesley Ann Warren."

Susan, as usual, had made herself at home. The coffee table in her apartment near the Pantheon was swamped with the postcards, birthday greetings, and weird newsclippings ("Woman Lives Twenty Years With Tiddly Wink Up Nose") that she regularly dispenses to friends. Wherever she happens to be working, you find the evidence of the friendships she collects and watches over. In Rome, you might find her whipping up a batch of pasta for the Italo Calvinos or the sound man from her last movie or Bernardo Bertolucci. One weekend Susan is with Gore Vidal in Ravello, the next with the young descendants of Leopardi at the poet's villa. During her one break in shooting she flew back to New York where she appeared among the marchers in a candlelight walk for AIDS victims, and then took off for Nicaragua with a delegation from MADRE, a group that helps Latin American mothers, before returning to the filming in Rome.

Susan had been on HBO's *Mussolini* set almost every day for more than three months. "Our schedule has been crazy," she said. "I do four hours of sleep a night but I don't dream, which saves time. My life is a dream. One minute I'm sipping martinis in Mussolini's villa on Lake Garda, the next I'm knee deep in snow on some Alp. Thank goodness I'm not one of those actors who has to find her reality."

Early the next day we were on the beach at Ostia, outside Rome. A few dozen extras, tugging on their baggy 1940s swimwear, waited while the crew built a blue cabana. Exhausted, hypnotized by the ocean, Susan said, "You know, the first thing I wanted to be was a wave—not a WAVE in the Navy but one in the ocean. Growing up Catholic, with everything turning from water to blood, it didn't seem like such a strange ambition. In fact, it seems pretty normal compared to the movies."

A lot has happened since Rome. Several months pregnant, Susan filmed Frank Perry's *Compromising Positions*, in which she is a suburban housewife and former reporter whose journalistic instincts draw her into playing detective when her periodontist is murdered. It's one of her funniest performances yet. Last April, Susan gave birth to Eva Maria Livia Amurri, a baby so well-adjusted that she cries only in the privacy of her own room. A few weeks into parenthood Susan looked frazzled but content. "I do four hours of sleep a night and take care of her all day," she said softly. "It's a rough schedule but I keep telling myself I'm shooting a movie. I'm used to that. The only difference on this set is that I'm the producer as well as the star." Looking down at Maria she corrected herself. "I mean co-star."

—CHRISTOPHER COX

ROBERT MAPPLETHORPE

DAVID NIVEN, the charming Scot with the twitchy mustache, stood for wit, style and polish in an era of sledgehammer sincerity. This month, for its fiftieth birthday, the Film Department of NYC's Museum of Modern Art honors the suave farceur who once upbraided a streaker at the Oscars, intimating the man's nudity was a case of much ado about nothing. Cinema would be poorer without naturals like him.—M.H.

LOUISE DAHL-WOLFE/Courtesy Staley-Wise Gallery, NY

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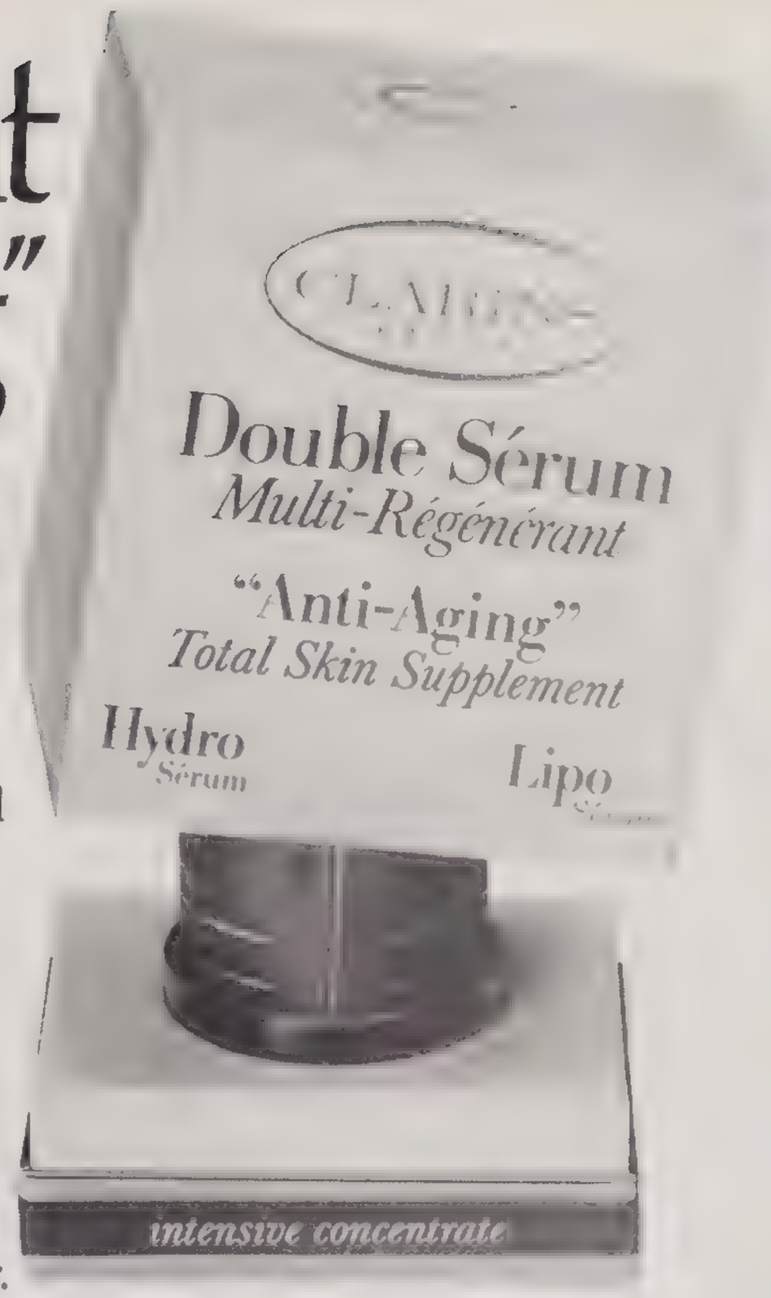

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SKIN DEEP

The women of *Stripper* call themselves artists, dancers, or performers, and they can't help sounding defensive. True, they choreograph their own acts and form their own unions. True, their work requires them to practice like Broadway chorus liners and tour rowdy backwater towns like old-time girls of the Golden West. But it also requires them to shake their breasts and stroke their buttocks, organize against the threat of rape in certain clubs, and wrap their legs around bar pool tables in a way that lets players feel they're shooting into vaginas, not pockets.

Call themselves what they will, strippers are at the bottom of the entertainment social scale. They remain in a constant struggle with their audience: in command one moment ("I feel sexy when I'm performing . . . I feel aggressive, creative"); in captivity the next ("I had nightmares . . . rooms of men with their smoking apparatuses hanging out of their mouths and tongues wagging and maybe beating off in front of you").

Stripper is a docudrama with a familiar structure—the action works in counterpoint to confessional interviews; scenes that appear spontaneous have been rehearsed and restaged. But the subject is new: five likeable and skilled women talking about their lives and performing their strip routines as they prepare to compete for the Golden G-String Award in Las Vegas.

Gio, for example, was trained in the graphic arts and won't tell her mother what she does. Danyel, who is into S&M, mountains, and herbs, does a "bondage-oriented act" with whips, leather, and "good all-purpose blood." And yes, it's shocking, but given that S&M has found its way into feminism, fashion photography, and prostitution, one could hardly expect it to be absent from striptease.

Stripper is a good idea gone shallow, because it wants to see women in new ways without jeopardizing its status as one of the boys. It doesn't so much exploit strippers as strike an exploitative deal with them: you show everybody that you're three-dimensional human beings through your

Stripper's Danyel: "into S&M, mountains, and herbs"

ANDREA BLANCH

talk; we'll show everybody your one-dimensional bodies through your actions. A little porn, a little humanism: just enough of each to confuse—and exploit—an intelligent audience.

The director, Jerome Gary, co-produced *Pumping Iron*, which exalted male paradigms of beauty and virility; *Pumping Iron II* (directed by his colleague George Butler) chronicled women body-builders who play with these masculine ideals for their own pleasure. In *Stripper*, the women embody male fantasies of female sexuality. They enjoy them, and add some of their own—"As each piece of clothing slips off of you it is like a snake coming out of its skin," says Jeanette—but their enjoyment is not the point. What is? Well, one stripper theorizes that "it must be difficult for men to maintain a decent amount of erections in a lifetime." Strip shows help ease this national shortage: after watching one, a good family man can go home, "please his wife and procreate." By those lights, perhaps stripping should be part of the New Right's Family Protection Act.—MARGO JEFFERSON

MUSIC...

George Hearn

RICHARD CORMAN

CURIOUS GEORGE AT THE OPERA

The move is a radical one, but George Hearn makes it sound easy: from Zaza, the bubbly drag queen in *La Cage aux Folles*, to one of the most romantic parts in American musical theater, Hajj, the passionate storyteller in *Kismet*, for the New York City Opera. "It's not such a shocking switch," says Hearn, a burly fifty-one-year-old Irishman from Memphis with a broad, toothy smile. "It's just that I only have to sing three times a week instead of eight. Still, we do use our voices differently in the musical theater and I haven't had any vocal lessons in twenty-five years, so I asked Beverly Sills [the NYCO General Director]

(Continued on page 110)

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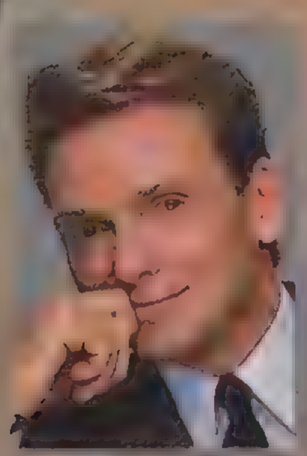

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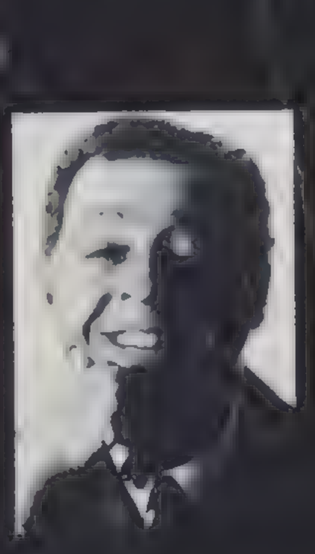

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JACOBSON'S

PEOPLE ARE TALKING ABOUT...

MUSIC...

(Continued from page 106) if I should take voice class and she said, 'All you'd get out of class is somebody trying to give you an image of a tree coming out of your forehead. Your technique is solid, don't muck with it.'

"Anyway, I'm not built that way psychologically—taking oneself so preciously. Actually, some of the great opera singers don't take themselves all that seriously either. Just get the hell out there and *do* it."

Hearn was best known before *La Cage* for his performance as the joyously murderous barber in *Sweeney Todd*, which he did on Broadway (replacing Len Cariou) and on TV. "When Beverly decided to bring *Sweeney* into the NYCO repertory, all this controversy came up about: 'Is it an opera or a musical?' Well, as a performer—and as a member of the audience—I'm sick and tired of all this condescending to 'musical theater.' American musicals, the best ones, are our opera; it's the area that Beverly is trying to move into, and I love her and admire her for it. So I sent Beverly a note saying all this, and she immediately came back with her typical enthusiasm and asked me to do *Kismet*. And when Beverly calls and asks you, it's the hardest thing to say no. It's like the Gipper, you know? You feel, I've got to do it for Bubbles." —PETER BUCKLEY

When pianist Geri Allen says, with the quiet resolution of someone completely sure of what she's doing, "Everything I listen to—the great jazz pianists, popular music, African traditional music—comes out in my playing," it's best to believe her because, at age twenty-eight, she has arrived at a seamless synthesis of twentieth-century music. She is also probably the most clamored-after young jazz pianist in New York. Allen started classical piano lessons at the advanced age of seven, steeped herself in her father's jazz collection, and absorbed Motown, Motown, and more Motown (plus the requisite funksters James Brown and George Clinton) from the radio. By the time she left graduate school with a degree in ethnomusicology, she had pretty much covered noisemaking from around the world.

On her newest record, *Home Grown* (Minor Music/PSI), a solo piano tour-de-force, she weds the dissonant abstractions of twentieth-century classical composer Oliver Messiaen and jazz expressionist Cecil Taylor with the buoyancy of New York City's graceful and lilting stride pianists from the '20s and '30s. Thumping bass lines, taken in spirit from popular music, anchor brilliantly colored tone clusters. Allen shows no mercy to the piano, treating it like a percussion instrument, whirling out lines and chords till it takes on orchestral proportions. Alternately furious and meditative, she maintains a jazz musician's poise, never lapsing into sentimentality. And with her virtuosity, she delivers the punch of an artist in command of her art. —PETER WATROUS

VOGUE, October, 1985

OBSESSION

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Roasted Chicken Breast with New Potatoes and Shallots
Broccoli with Orange Sauce · Dessert

WHAT TO DRINK

Alsatian wines would combine well with this menu: a Gewürztraminer of fairly recent vintage or a more delicate Riesling, also young, would be ideal.

SHOPPING LIST AND STAPLES

- 4 unskinned boneless chicken breast halves
- 12 small new potatoes
- 1 bunch broccoli (about 1¼ pounds)
- 8 shallots
- 1 navel orange
- 5 tablespoons butter
- 1 cup chicken broth
- 1 tablespoon flour
- Salt and pepper
- 1 bunch parsley (optional)

UTENSILS

- Medium-size saucepan with cover
- Large roasting pan
- Colander
- Measuring cups and spoons
- All-purpose knife
- Slotted spoon
- Whisk

START-TO-FINISH STEPS

1. Follow chicken recipe steps 1 through 3.
2. Follow broccoli recipe steps 1 through 3.
3. Follow chicken recipe step 4.
4. Follow broccoli recipe steps 4 and 5.
5. Follow chicken recipe step 5, and serve with broccoli.

RECIPES

Roasted Chicken Breasts with New Potatoes and Shallots

- 3 tablespoons butter, softened
- 4 unskinned boneless chicken breast halves
- 12 small new potatoes
- 8 shallots
- ½ teaspoon salt
- ⅛ teaspoon freshly ground black pepper
- 1 tablespoon flour
- 1 cup chicken broth

1. Heat oven to 400 degrees.
2. Butter roasting pan large enough to hold chicken breasts in 1 layer. Spread skin side of breasts with the remaining butter. Place skin side up in pan.
3. Scrub potatoes and peel shallots. Cut both in half. Scatter around chicken and sprinkle all with salt and pepper. Cover pan with aluminum foil. Place in oven and roast 15 minutes.
4. Uncover pan. Baste and continue roasting until potatoes are tender and chicken is golden, 20 to 30 minutes.
5. Transfer chicken, potatoes, and shallots to warmed serving platter. Cover platter and keep warm in turned-off oven with door slightly ajar.
6. Pour off all but 2 tablespoons of the drippings from pan. Place pan over medium-low heat and add flour. Cook, stirring with whisk, 3 minutes, or until mixture is golden. Add stock and continue cooking and stirring until sauce is smooth. Simmer over low heat 3 to 5 minutes and taste, adding salt and pepper if necessary.
7. Drizzle half of the sauce over chicken and potatoes and pass remaining sauce separately. Garnish platter with parsley sprigs, if desired.

Broccoli with Orange Sauce

- ½ teaspoon salt
- 1 bunch broccoli (about 1¼ pounds)
- 1 navel orange
- 2 tablespoons butter

1. Fill saucepan halfway with cold water. Add ¼ teaspoon of the salt. Bring to a boil, covered, over high heat.
2. Trim broccoli, leaving 3-inch stem. Cut lengthwise into spears, each containing some flowerets.
3. Cut orange in half. Cut between membranes of 1 half with knife to free segments. Cut segments crosswise into ½-inch pieces and reserve. Squeeze juice from the remaining half of orange and reserve 3 tablespoons.
4. Cook broccoli spears in boiling water, uncovered, until crisp but tender, about 5 minutes. Drain in colander and arrange on serving platter.
5. Melt butter in same saucepan over medium heat. Add the remaining ¼ teaspoon salt and reserved orange juice and segments. Remove from heat and spoon sauce over broccoli.

ADDED TOUCH

A dessert might be in order with this menu. If you want something more elaborate than a basket of fresh fruit, try the recipe below.

Broiled Persimmons with Bourbon Butter

- 2 medium-size persimmons
- 2 tablespoons bourbon or rum
- 2 tablespoons dark brown sugar
- 3 tablespoons melted butter

1. Split persimmons through stem end, leaving stem intact. Score cut side of persimmons ½ inch deep with paring knife in checkered pattern. Heat broiler.
2. Mix bourbon and brown sugar in small bowl, then stir in butter. Spoon over persimmon halves slowly, allowing it to soak in. Broil in broiler pan, 3 inches from heat, until sugar is bubbly and golden brown—about 3 minutes. Transfer to serving dishes, spooning juices left in pan over them.

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San Diego Museum of Art

Juan Sánchez Cotán's "Quince, Cabbage, Melon, and Cucumber" (left) epitomizes the often stark drama of seventeenth-century Spanish still life. Antonio de Pereda's "Still Life with Fruits" (below) suggests the ripeness and abundance of the Baroque imagination

STILL LUMINOUS

The history of Spanish painting, like the history of Spain in general, has often followed a unique course of development, distinct from the rest of Europe's. Certainly this is true of the great artistic achievement represented by still-life painting during the nation's seventeenth century, the "siglo de oro" or Golden Age of Spanish culture, culminating in the monarchy of Philip IV. During his reign, the humanistic arts, introduced to Spain by the Hapsburgs, flourished with a special brilliance and originality; the court at Madrid was a center of intellectual and cultural distinction. Elsewhere, still-life painting was considered an inferior genre in academic circles, but it was highly appreciated by the Spanish court. Indeed, a number of the greatest still-life painters of the period never worked outside Spain.

Despite the high level of achievement of Spanish still life, these works were little known until recently. The first show to establish this art as important was held only fifty years ago. Now, however, William B. Jordan, Ph.D., the brilliant Hispanist who is deputy director of the Kimbell Art Museum in Fort Worth, Texas, has assembled a matchless exhibition of forty-six key works by the fifteen leading painters of still life working in Spain during its Golden Age. This is the third show of Spanish art Dr. Jordan has curated for an American museum (the others were the milestone retrospectives of El Greco and Ribera). The resources and standards of the Kimbell lead one to expect an outstanding exhibition; and *Spanish Still Life in the Golden Age: 1600-1650*, now on view at the Toledo Museum of Art through November 3, is not a disappointment. Every picture is a scrupulously selected gem in top condition solidly attributed to a leading master.

The names of some of the finest artists who painted still life in Spain, like Juan Sánchez Cotán and his artistic heir, the prolific court artist Juan van der Hamen y León, are hardly household words. However, the famed geniuses of the period, Velázquez and Zurbarán, also painted still-life themes. Velázquez's early paintings incorporate food and drink in genre scenes. Zurbarán is known as the author of independent still-life paintings. Perhaps the most famous is the one—not in the exhibition—that Norton Simon bought several years ago for a record price. Its subject is a plate of lemons, a basket of oranges, and a pewter plate with a cup of water and a pink rose on it. The objects are symmetrically arranged. This is a typical composition in Spanish still life, which stresses harmony, geometry, and order rather than fabulous opulence or cornucopia-like allusions to affluence and fecundity.

Generally, as in Zubarán's monumental arrangements, there is something spare, if not ascetic, in even the richest of Spanish still lifes. Yet it is this reticence and economy that make them seem so thoroughly modern and so engaging to a contemporary eye.

Spanish still-life painting is both subtle and complex. Its dark backgrounds suggest mystery; and the deliberate choice and arrangement of the objects allude to meanings deeper than the purely decorative function usually assigned to such art. The possibly mystical meaning of works by Sánchez Cotán, a Carthusian lay brother, and the significance of Zurbarán's and Velázquez's still lifes, will cause scholarly debate for ages. Dr. Jordan, who also wrote the definitive catalogue to the exhibition, argues against interpretation. For him, still-life painting represented something special to Spanish painters: freedom from rules and the opportunity to display their skill and imagination.

Certainly, in the strictly conventional context of Spanish iconography, rigorously overseen for any heresy by the ever-watchful eye of the Inquisition, it makes sense that still life, which could hardly offend anyone, afforded Spanish artists a freedom to invent new compositions that stereotyped religious scenes did not. Forbidden to paint the flesh, they painted the flesh of fruits and flowers instead. The results were, in the hands of such inspired practitioners of the genre as Van der Hamen, Zurbarán, or Velázquez, or the *vanitas* painter Antonio de Pereda, an exquisite sensuality devoid of vulgarity. It is no wonder then, that Manet so admired Spanish genre and still life and found in it inspiration for his own starkly original vision.

So often it has been remarked that the "newness" of Manet's art resulted in the original way he opened the painting to public participation, evoking a more direct and intimate response from the viewer. Although we are talking about fruits and vegetables and not bodies, Olympia's frontal directness is already to be found in the stage-like presentations of Sánchez Cotán, painted in the first years of the seventeenth century. There is still something radical about these compositions, which are the prototype for what follows.

Our feeling in looking at these polished and refined works is of being invited to the most sophisticated and elegant banquet. Indeed, the entire exhibition is a feast made all the more precious for its rarity and refinement. ▽

—BARBARA ROSE

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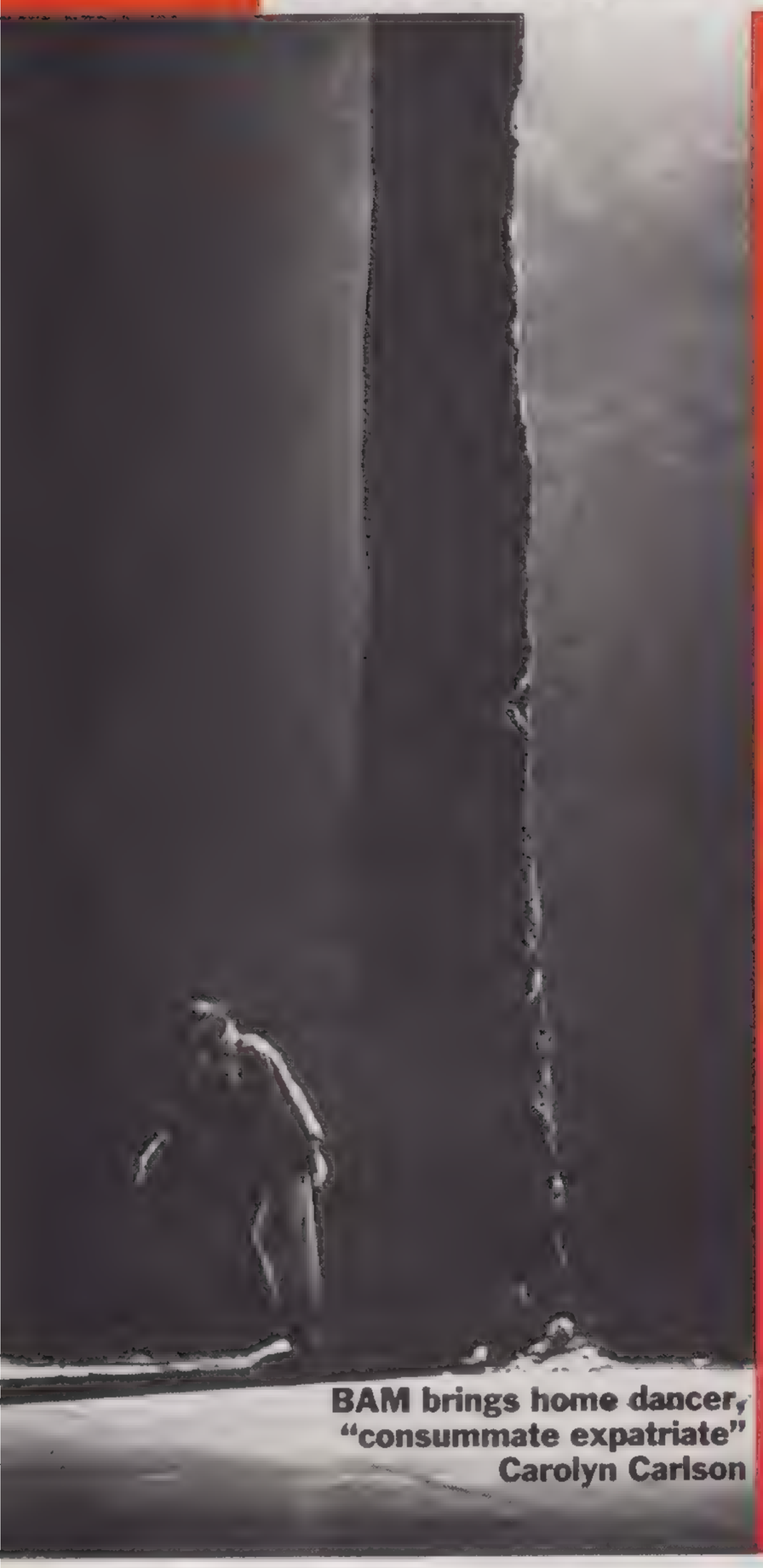

BAM brings home dancer, "consummate expatriate" Carolyn Carlson

WHAM! SLAM! THANK YOU, BAM

The Next Wave Festival: all this and late Modernism too

The Brooklyn Academy of Music's Next Wave Festival, entering its third season this month, is remarkable, among other reasons, for the rakishly varied audiences it attracts. Going to the theater at night in New York City has lost a great deal of its social shimmer and nearly all of its intellectual gloss. Ticket prices and expansionist production budgets, often joined by the steadily gaining Corporate Presence, have flung the safety net of drear over Broadway, forcing hookers to Madison Avenue, fools into restaurants, and the rest of us queens and aces to opera, and to bed. Lincoln Center, despite its many recent internal dilemmas (Balanchine's death and the ensuing convulsions; a long-inert Vivian Beaumont Theater) seems, aside from a few of its imports, to have taken its cue from its architecture to become the Alphaville of art: increasingly literal, reassuring if you don't think about it too much. And the avant-garde, like all old soldiers, has finally faded away, leaving a swelling generation—say, from John Cage and Merce Cunningham through Lucinda Childs, Trisha Brown, Philip Glass, their peers and their descendants—stranded in some untitled tributary of the mainstream. This newer tributary, with its aura of avant-gardism, remains the hardest one to channel.

Enter BAM's Next Wave. With an opera house, two smaller theaters, and the flexible Lepercq Space under one roof, BAM has been able to showcase "emerging" talent as well as present large companies with elaborate sets. Under Harvey Lichtenstein's direction, it has performed services of real historical value, such as rescuing Robert Wilson's epochal *Einstein on the Beach* from the limbo of legend, and harbored some big wastebuckets—*The Photographer* of 1983, with music by Philip Glass and sloppiness by all. BAM has also provided something like a refuge for estimable but homeless late-Modernist movers like Childs and Brown, and nurtures popular hybrids like Laurie Anderson. Its programming policy—bold, but not too highbrow—and well-pitched promotions have earned it at least one *bona fide* box-office hit, *The Gospel at Colonus*, in which the Five Blind Boys of Alabama gospel group united as Oedipus, to thrilling effect. From October to December, BAM serves up the only smorgasbord in town.

If BAM has highlighted a trend, it has been away from the "alternative" specialty forms of the '70s like performance art, towards a revival of the notion of "total theater," in which directors, performers, music, lights, sets, and costumes are presumed to be of equal importance. On occasion, BAM has set itself up as matchmaker to the stars, hauling in artists, willy-nilly, to hoist each other's careers or bask in each other's glories. The word "collaborator" began to sound about as noble as it did in Vichy France.

That chapter is done with now, and this fall's roster is the best-planned yet, with collaborations mostly generated by the artists or directors themselves. Prominent in the program will be Pina Bausch's spectacular Tanztheater Wupperthal presenting four evening-length pieces including *The Seven Deadly Sins* by Brecht and Weill and conducted by Michael Tilson-Thomas; Bausch's own *Arien*, in which the stage is transformed into a pool of ankle-deep water, *Kontakthof*, and a new work, *Gebirge*. Mechthild Grossmann, the one actress in Bausch's company of dancers, will perform her own solo piece, *Wo Meine Sonne Scheint* (Where My Sun Shines for Me), in English. Seen at BAM last year in Bausch's *1980*, Grossmann's frequent renditions of the word "fantastic" were those of a soulful, wayward daughter of Dietrich.

The dancer and choreographer Carolyn Carlson, last seen at BAM with her Dance Theater of La Fenice (Venice), returns this year by herself in *Blue Lady*. Carlson, who is American, is currently artist-in-residence at the Theatre de la Ville in Paris. Her melancholy visions, suggestive at once of such American-bred genres as Edgar Lee Masters' ballad-monologues in *Spoon River Anthology*, or Agnes de Mille's dance passages in *Carousel*, and the very European, surreal imagery of artists such as De Chirico or Fini, denote the consummate expatriate.

Michael Moschen, existential juggler, is part of a new breed peopled with the likes of MacArthur Award winner Bill Irwin, grouped under the unfortunate rubric of "Post-Modern vaudeville." A growing number of usually tolerant types in New York City, because they have been harrassed while waiting on line at the movies, or because they simply can't stand false naïveté, have come to despise mimes and jugglers, along with back-slappers, stage mothers, and small children with set hair. But Moschen, with his crystal balls, seems to have won over some of the nastiest Ebenezers. With Bob Berky, he will perform *The Alchemedians*, in which they portray idealistic scientists who transform everyday objects into fantastic instruments in a comic quest for perfection. Who knows, maybe Moschen is just the Tiny Tim I've been waiting for.

There is much more to this Next Wave. Watch for the costumes in Robert Wilson's *The Golden Windows*, designed by Christophe de Menil, whose clothes thus far have suggested a Madame Grès gone Dada; for German choreographer Reinhild Hoffmann's examination of the tempestuous relationships in the life of an opera diva, titled, of all things, *Callas*; for the excellent Nina Wiener's dance collaboration with Arquitectonica, the Miami-based architectural firm; and for *The Birth of a Poet*, a wholly American collaboration written by Kathy Acker, scored by Peter Gordon, designed by David Salle, and directed by Richard Foreman that had its trial run, not in Boston, but in Rotterdam. Were it not for BAM's Next Wave, maybe the Russians would have gotten it.

—LISA LIEBMANN

ALTERNATE EVENINGS...

Alchemical toss-up: metaphysical jugglers Berky and Moschen

Top photo: CLAUDE LÊ-ANH; Bottom: CHRIS CALLIS

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PEOPLE ARE TALKING ABOUT...

The rise of Battery Park City

LIVE BATTERY

The Circle Line cruise around Manhattan will never be the same. When the guides get to the part about the financial district, they'll have to jettison the "quiet on the weekend" bit and talk about Battery Park City, a twenty-four-hour, seven-days-a-week community punching up from a ninety-two acre landfill on the southwestern edge of the island. The landfill will support the World Financial Center with offices for thirty thousand workers, luxury buildings for another thirty thousand people, parks, environmental sculptures by artists, and a beautifully landscaped riverside promenade. The first office space and apartment house open within the next few months.

The residential section of this scheme is a huge housing project unlike any other in scale or amenities—certainly unlike the now-failed "planned communities" of the 'sixties or the earlier successful middle-income projects, like Manhattan's Stuyvesant Town, with identical buildings. The new buildings are distinctive, designed by such prominent architects as Charles Moore and Ulrich Franzen, with guidelines masterminded by the Battery Park City Authority.

Says Amanda Burden, vice-president of planning and design for the Authority, "The best thing about Battery Park City is that it shows how great architecture can come from good guidelines." And Burden makes sure that the guidelines are meticulously enforced. The color of the brick, for example, must be a warm earth tone. Once Burden discovered that a developer's bricks were a few shades off the approved color, and the bricks were sent back.

"Before we began the residential planning, we did a lot of looking around to see what really worked and why," says Burden. "We ended up borrowing elements from Central Park West, Park Avenue, and so on. For example, there is a waterfront esplanade adapted from the one adjacent to Carl Schurz Park; that's my favorite part of the project." Rector Place, for another example, built around a lush square, is reminiscent of Gramercy Park. The streets will have a determinedly eclectic quality evocative of neighborhoods that have changed and acquired charm over time.

Battery Park City is going to thrive in the Gilded Apple: with the project still unfinished, the developers have been inundated by calls from potential purchasers and renters, and the commercial center is already fully booked. The progress of this pan-Manhattan experience is something to watch both from land and water, as towers arise seemingly overnight, and a spanking new neighborhood shoots up from the dust.

—DANA B. COWIN

KIM STEELE

ARCHITECTURE...

THE GREAT INDOORS

Never mind that the white-cheeked gibbons swing from vines that are latex-covered ship lines, or that the sharply inquisitive otters clamber across rocks of cast concrete: this is the Bronx Zoo's JungleWorld, where seeing is believing. Even the weather is carefully orchestrated—unseen cloud machines saturate the atmosphere on cue; scorpion orchids grow ingenuously among trees fabricated of steel armature, fiberglass, and epoxy; and trompe l'oeil murals provide an almost convincing backdrop for the gorgeous chaos of vines and branches.

Marking the final stage in the Zoo's Wild Asia development and conservation program, JungleWorld claims an interior space of one million cubic feet. Beneath its vast skylight the animals are at home in what seems to be a real place. The Malayan tapir, a fairy-tale hybrid of anteater and rhinoceros, dominates the lowland rain-forest floor, while a luminescent beetle trundles along like a vintage Cadillac, housed in the foot-high terrarium that is his domain.

"I don't care if people know the difference between a gharial and a mugger crocodile," says William Conway, the New York Zoological Society's director. "We want to show them something of the intricacy of life in the richest habitat on earth. I want them to say, 'Gosh, isn't that something? Isn't this wonderful?'"

—LISE FRIEDMAN

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Southern exposure: *The Last Place on Earth* pits Scott vs. Amundsen in a folly-ridden race to the "other" pole

POLAR OPPOSITES

The Last Place on Earth, a six-part series that opens Masterpiece Theatre's fifteenth year, is the story of the great race between British Navy Captain Robert Scott and Norwegian explorer Roald Amundsen to reach the South Pole for the first time. What sets this adventure—this plunge across white, howling eternity—apart from most adventure films is that it is not some parable about the breakdown of civilization and society but a picture of civilization and society at work, with all their faults. The series is about heroes, the fatuous self-regard of the Edwardian Englishman, and what one character describes as "the narrowness of the line that man walks in nature between farce and tragedy."

The wonderful-looking Norwegian actor Sverre Anker Ousdal gives a strong, quiet performance as Amundsen, a man of learning, refinement, and humor who turns his experience and skill toward the expedition with the gentle precision of a scientist, the hearty disposition of a fisherman, and the uncompromising will of a madman. Martin Shaw's Scott, on the other hand, is a small, sallow autocrat whose envy undermines his every act; he mopes his way across the polar plateau because one of his men keeps racing ahead of him in a dogsled. He is a man who sits in his tent in the Antarctic and whines about . . . the weather.

But Scott keeps on, for he has been chosen for greatness. Not by God or even by England but by his awful, ambitious wife. Susan Wooldridge, the heartbreaking Daphne Manners in *The Jewel in the Crown*, here camps it up a bit as Kathleen Scott, an infuriating and gushy free spirit who cannot even hand her husband the mail without trembling with the glory of herself.

Shot by director Ferdinand Fairfax with frightening intimacy rather than grandeur, the glaring ice and chaotic snow in *The Last Place on Earth* are never just menacing backdrops for the triumphs and follies of man: they are participants in the drama, with their own rhythms, demands, and arbitrary largesse. The Norwegians, who have learned to live with their own ice and snow, bring the arts of the north to this other, uninhabited pole, slicing bricks for igloos, building huge caverns with saunas beneath the ice. The English bring the baggage of an imperial power. Even in the bitterest swirling snow, harnessed to their sleds and wearing their long skis, the British march. Amundsen reaches the South Pole first; but, he later notes, it is Scott with the "British habit of dying" who receives the glory, who "wins" at the last. "Scott killed himself," someone says. "That's what the British do best."

—CATHLEEN SCHINE

Victorian machismo: Martin Shaw as Scott, Susan Wooldridge as his ambitious wife

MURDER MOST BRITISH

"Well!" cries the cleaning lady, as the police carry out the corpse in a body bag, "I never thought to seen him carried out in a holdall! Look a' them *zips*!" In PBS's pleasantly remote adaptation of English mystery writer P.D. James's *Death of an Expert Witness*, the bit players have all the best lines, perhaps because they are not required to work themselves up into inexplicable frenzies in order to seem to have a motive for the murder. James's mysteries are dark and overwrought, plumbing the absurdly hysterical depths of the apparently murderous British heart. But even the main characters in this series about death in (what else?) a small English village are for the most part spared such novelistic stuff—TV, bless its superficial heart, precludes too much muddle and storm. It is TV's limitations that save this show, leaving it reserved, unpretentious, and entertaining. —C.S.

VIEWER SEE, VIEWER DO?

From the dethronement of Richard Nixon to the glorification of Claus von Bulow, the media have been blamed for everything that's rotten in our society—greed, stupidity, sloth, Ebert & Siskel. TV, in particular, has taken the rap for the rising tide of violence. But in *Crime and Human Nature* (Simon & Schuster), a new study by James Q. Wilson and Richard J. Herrnstein, two of Harvard's (and America's) most distinguished social scientists, the authors reach some interesting conclusions about the old argument: "In our judgment, there is only a small amount of systematic, carefully done research that lends strong support to the view that prolonged viewing of televised violence will, independently of individual characteristics, produce a significant and lasting increase in the incidence or prevalence of serious violence."

The authors do, however, put forth the equally interesting speculation that: "The extent to which television inculcates values, beliefs, and dispositions that affect behavior is hinted at in studies that suggest that certain kinds of programs reduce a viewer's tolerance for delay, increase the extent to which viewers become more ambitious about the jobs they want and more materialistic about how they define success, and increase the viewers' belief that while most criminals get caught every criminal has and can invoke a large array of civil rights . . . [and] that television affects behavior by selling a life style that is beyond the limits of most people."

—TRACY YOUNG

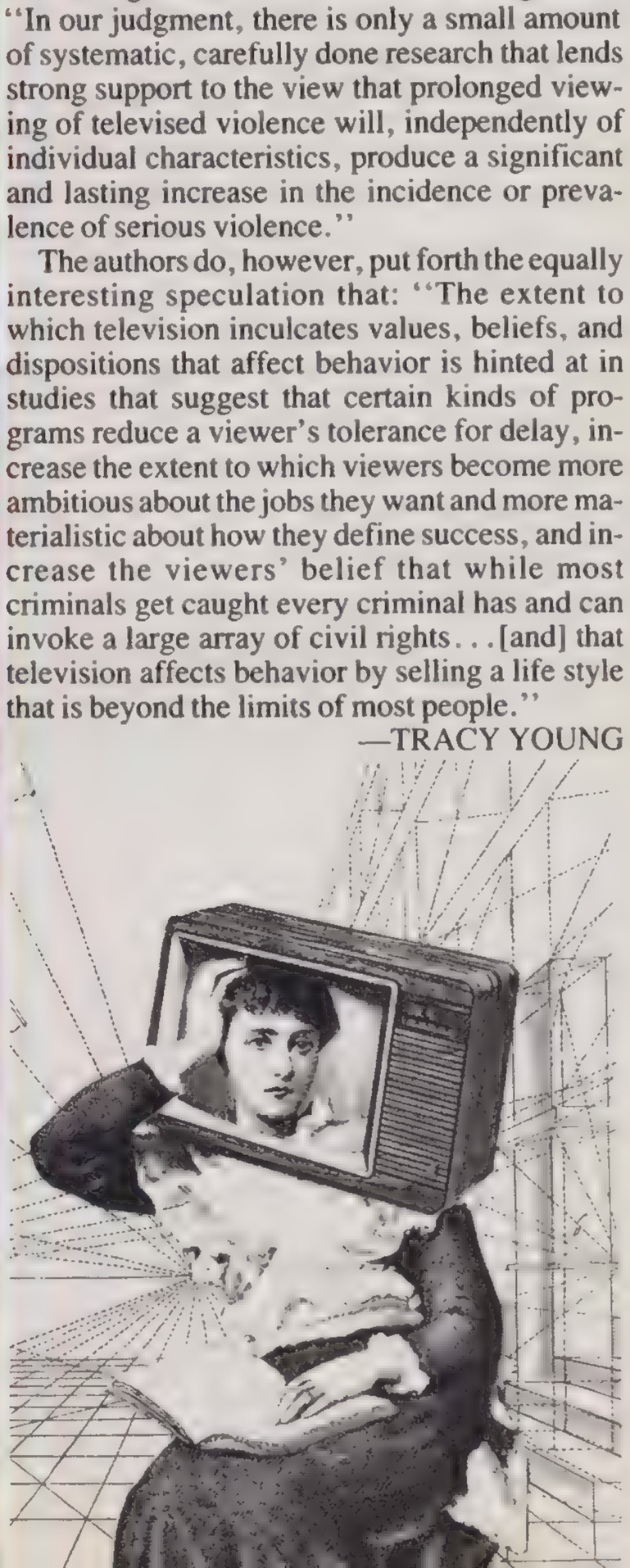
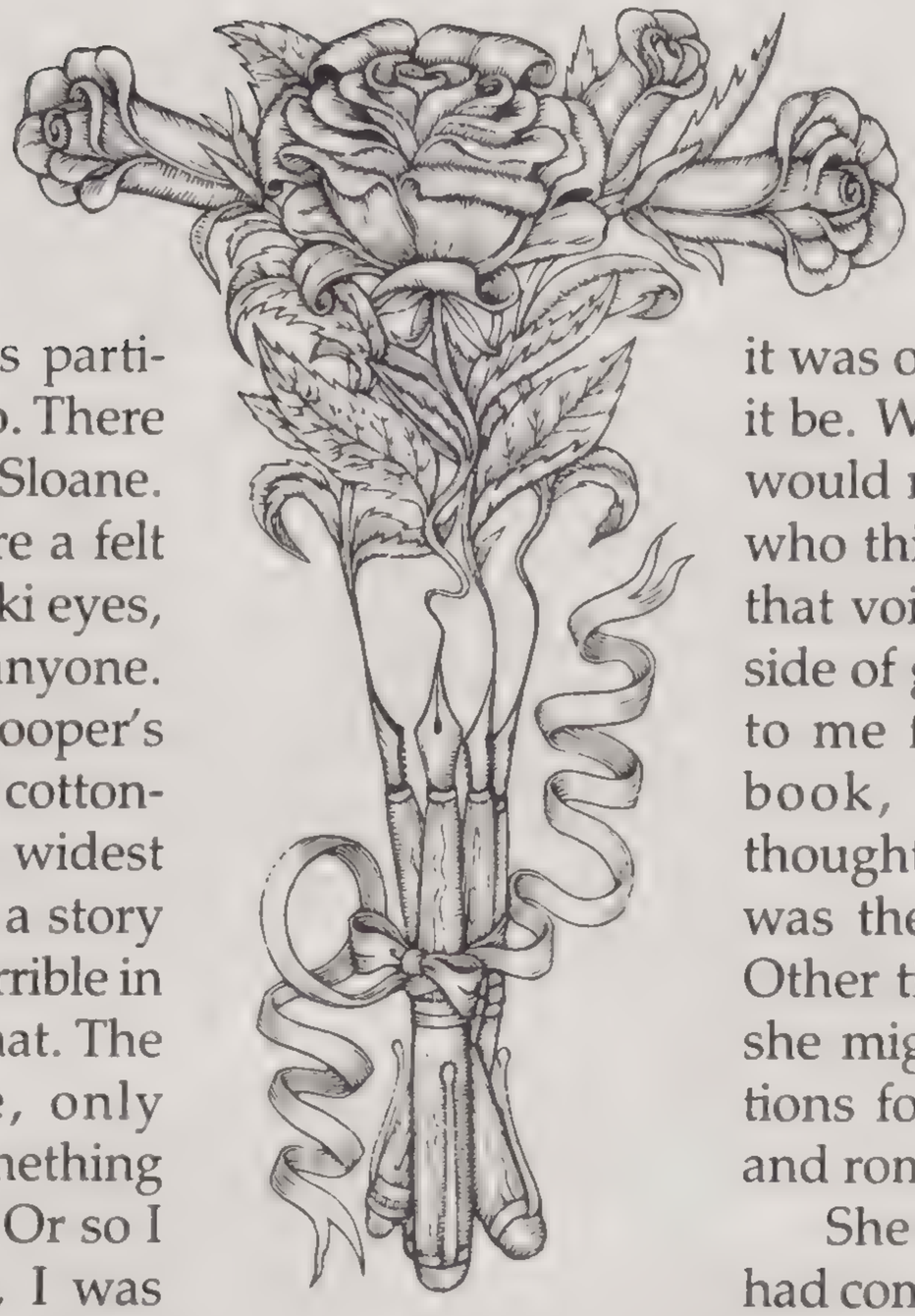


Illustration by MARC YANKUS

A Place To Be



No one in our village was particularly unique, save one or two. There was the man they called John Sloane. Of indeterminate age, he wore a felt hat pulled low over faded khaki eyes, and never spoke a word to anyone. He lived alone in Old Man Cooper's cabin, near the big thicket of cottonwood trees that stood at the widest bend in the creek. There was a story that he suffered something horrible in the war. But I never believed that. The real reason for his silence, only rumored, of course, was something dark and hereditary and sad. Or so I thought. Once, one summer, I was deep in thought and wandered too far up his part of the creek and startled him, fishing. I thought I had heard him humming, and for the briefest moment, with his face caught in the sharpest piece of sunlight, he looked as if he might smile. Or make some gesture. But then he turned and disappeared through the thick brush.

Then there was Miranda. The face of a madonna, with cornsilk hair drawn very tightly back and eyes large and soft and swimming with light, so much so that sometimes I thought she might be remembering something sad. She favored me in her breathless way and called me "Lil'bit". I felt chosen. We would meet every Sunday at the pond between our property and hers. She always rode English, in a county where everyone I knew rode Western, and she would arrive in a great hurry and throw the reins over a branch and announce what kind of a day it was or how she was going to make it be. We would giggle at the fun she would make over the locals. "Tell me who this one is," she would laugh in that voice that seemed just the other side of girlhood. Sometimes she read to me from a small leather-bound book, snippets of poetry that I thought she had written herself, such was the intensity she brought to it. Other times she would talk to me as she might to herself, of her expectations for a life lived with great style and romance. I was mesmerized.

She always left as suddenly as she had come, trotting her elegant way on up the creek. "See you next week," she would promise, and I never doubted her.

It happened before Thanksgiving. She hadn't come the Sunday before, or the Sunday before that one. I sulked, turned pale, was impossible to live with, everyone said. Still, I sat vigil. In our place, in our time.

The package was sitting on the hall table as I returned. I could see it as I opened the front door. Covered in plain brown paper and foreign stamps and what I took to be her prominent black scrawl. I could tell it was a book. "Always strive to be who you are," she had written inside the thick leather cover. "These are John's poems, and we wanted you to have them. From both of us." It took me awhile but then I thought how lucky they must be, all that quiet and being who they are, and I thought how that might be someplace to be, when I grew up.

RALPH LAUREN FURS

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BETWEEN US

Surprise tip for success-bound women... triumph in a paycheck... "labor" in the court

BY LORRAINE DAVIS

In her own words...

"I've always believed that one woman's success can only help another woman's success."—*Gloria Vanderbilt, artist and entrepreneur, keynoter at the National Council of Women's 1985 Young Women Achievers awards ceremony*

"We thought often of how the nature of diplomacy would change if everyone would make such walking part of their lives from time to time. For you've no option but to trust your neighbor. We grow by wandering; we open to the amazing generosity of others when we ourselves have little." *—Hollis Giammatteo, one of eight women who went On The Line, a peace walk from Bangor, Washington, to Charleston, SC—five thousand miles, along the route of a train that carries Trident nuclear submarine warheads*

"A suggestion for younger women just beginning their careers: keep your eye on the ball. All those trendy 'how-to' books are entertaining—and hold occasional nuggets of information—but the only tricks of any trade are hard work and integrity; man or woman, nothing substitutes for brains and sweat."—*Barbara D. Capsalis, senior vice president, Chemical Bank, speaking at 1985 Catalyst Awards dinner*

Foot-in-the-door training

Cracking into the almost-all-male world of chemistry is easier for a woman trained by other women! That was the surprising message of Elizabeth Tidball, Ph.D., professor of physiology at George Washington University Medical School, speaking in Washington, DC, to a conference sponsored by the Chemistry Consortium. In the 1970s, women flocked to former men's colleges, but latest data on Ph.D.s in the natural sciences show that women's colleges produce proportionally more women scientists than the newly coed schools. Said Dr. Tidball: "Simply put, the more women faculty in the school, the more women achievers that school will graduate."

Another irony: to enter the men-dominated sciences, a young woman must think in nontraditional ways, be a "high differentiator"; but once she's in, her colleagues will be "low differentiators," people who play by the rules and are governed by tradition. If this double-bind is keeping women out of the sciences, we must do away with it, Dr. Tidball said. "It is especially important that we keep the new fields like computer science free of this pattern. Untainted by stereotypes, they should be more welcoming to women." (To this end, the National Center for Computer Equity of PEER, Project on Equal Education Rights, of the NOW Legal Defense and Education Fund, 1413 K Street NW, Washington, DC 20005, has produced a kit to help parents, educators, and community leaders overcome barriers to participation in computer-education courses by girls, minorities, the disabled, and low-income students.)

The Chemistry Consortium—three women's colleges (Mount Holyoke, Sweet Briar, the College of St. Catherine) and two coed (Skidmore, New Jersey Institute of Technology)—is designed to encourage young women potential scientists and funded by the Camille and Henry Dreyfus Foundation of New York City.

"Defending everybody's rights"

Due this week, the second child of Joette Katz, chief of legal services for Connecticut's public defender system, the only female to head one of the thirteen units in the system.

When baby number one was born two years ago, just after Ms. Katz took the job ("I've had to argue with the Court with my stomach hitting the podium"), she was in her office instructing the deputy chief public defender on what to do in her absence, and he—the father of seven—was helping her with her breathing every few minutes, while next door her husband (whose work is in Haskins Laboratory, a Yale-affilliated think-tank) called the doctor.

Mrs. Katz took that December as maternity leave; her husband took January—day care took over after that. Her tips for balancing maternal and professional life? "Psychosis. You put yourself in drive in the morning and go; at the end of the day, you collapse."

October's outings:

Music lovers, Oct. 3-6: In Boston and Cambridge, MA, Women's Music Festival/85, cosponsored by American Women Composers and the Boston University School for the Arts. Concerts, panels, art show, dance concert; Oct. 5, concert of music by women composers by Pro Arte Chamber Orchestra of Boston (tickets, 617/661-7067)....Embroiderers, et al., Oct. 10-13: Southern Women's Show, Convention Center, Charlotte, NC, including food, fitness, education, careers, home products. Needlework Pavilion of the National Needlework Association. Write or call: SWS, Box 36859, Charlotte, NC 28236; (800) 334-0248....Professionals, Oct. 18-20: "Woman as Risk-Taker"—a roundtable conference on Cape Cod. Info: Elizabeth Dodson Gray, (617)235-5320....Mountaineers, Oct. 19-Nov. 8: Women in the Wilderness all-female trek in Nepal's Valley of Katmandu, up to 14,500 feet, with Mt. Everest in view. Facts: Marybeth Bond, Inner Asia, (800) 551-1769....Authors, Oct. 27-30: "The Black Woman Writer and the Diaspora": An International Literary Conference; Michigan State University. Contact: Linda Susan Beard, Dept. of English, MSU, East Lansing, MI 48824; (517) 355-7570....Managers, Oct. 30-Nov. 1: "The Challenge of Change: The Inevitable Impact of Executive Women's Involvement in Business and Politics"; 1985 conference of the National Alliance in Washington, DC, with a White House briefing, visits by members to their legislators. Information: (301) 752-1559.

Dollars deserved

Twelve years after twenty-seven female professional staff members, led by Brooklyn College English teacher Lilia Melani, filed a class-action sex-discrimination suit against the City University of New York, a symbolic check for seven and one-half million dollars in court-awarded funds to be shared by five or six thousand women was handed to Ms. Melani by City Councilwoman Carol Greitzer. Said happy spokeswoman Melani: "We first called attention to these salary inequities in 1971; now, the city has recognized that differences did exist. We hope we'll now see women in top positions at CUNY." Stay tuned.

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LEATHER

MIND HEALTH

Happy, relaxed—and Type A...couples—the roots of conflict...does Valium work?

BY CAROL TAVRIS, PH.D.

Redefining Type A: the healthy charismatic

The original identifiers of Type A, Meyer Friedman, M.D., and Ray H. Rosenman, M.D., described a personality marked by a chronic struggle for achievement and a constant sense of urgency. These traits were supposed to make people more prone to coronaries, leading the scientists to call Type A "the hurry sickness." But not all Type As are particularly vulnerable to heart disease. New research is distinguishing healthy Type As (and Bs) from the more susceptible ones—according to their degree of expressiveness.

According to Howard S. Friedman, Ph.D., of the University of California at Riverside, Judith A. Hall, Ph.D., of Harvard, and Monica J. Harris (also of Riverside), some Type As are tense and hostile, but others are relaxed, exuberant, and friendly. Both kinds may be competitive and ambitious, "in a hurry" to get things done. But the "hostile competitives" are at an elevated risk of illness, whereas the "healthy charismatics" are not.

The researchers studied sixty men, ages forty-two to sixty-four, measuring not only their health and attitudes but their expressive styles—including head shakes, smiles, posture, hand clasps, gestures, pace and tone of speech, animation. They discovered that the men who had the best cardiovascular health were more expressive, dominant, animated, active, friendly, and alert; the least healthy men were tense, defensive, hostile, and physically repressed.

Among people who are prone to illness, hostility, when provoked by competition, may produce a continuous angry arousal that increases the likelihood of heart disease. But many people who are labeled Type A, the researchers conclude, are actually healthy, expressive, ambitious individuals who are coping well with life. For them, advice to slow down may be misguided.

The method to spouses' madness

When a spouse does something stupid, thoughtless, or irritating, should a person try to figure out why? How does the answer to "why" affect the marriage? Amy Holtzworth-Munroe and Neil S. Jacobson, Ph.D., of the University of Washington, asked twenty happy couples and twenty-two unhappy couples to describe some of the positive and negative aspects of their marriages—and the reasons for them.

It turns out that women are always looking for "whys" regardless of their marital satisfaction. They like to root out causes of their husbands' good qualities as well as negative ones, and mull them over. Happily married men, though, do not invest much time or energy in thinking about their marriages or why they are going well. Not until they are jolted out of this complacency by conflict do they start wondering *why* their wives are "suddenly causing trouble."

Once a marriage is distressed, husbands *and* wives look for causes—but they find different answers than happier couples do. When contented spouses are irritated by their mates, they find reasons in the mates' temporary situation ("he's under a lot of pressure"); distressed spouses find reasons in their mates' personal qualities ("he's thoughtless"). When they analyze their mates' positive actions, explanations reverse: Now happy couples find reasons within the person ("he's so thoughtful to take me dancing"), whereas distressed couples credit the situation ("so what if he takes me dancing? It's only because we're in therapy and you asked him to").

The explanations people make about their partners, say the researchers, have a powerful effect on satisfaction in marriage. If we can't explain something nicely about a person, their study suggests, perhaps we shouldn't make any explanations at all.

The truth about "date rape"

Between desired sex and forcible rape lies the murkier problem of "date rape" —when a woman is coerced into sex by a man she knows casually. Many women blame themselves for having provoked this unwanted intercourse; the image of men who won't take no for an answer, after all, is that they are sexually frustrated. But in a new study of seventy-one anonymous "date rapists" who volunteered to be interviewed, Eugene J. Kanin, Ph.D., Purdue University, finds that these young men are sexually active and "successful" —not deprived. Comparing these self-admitted rapists to a control group of young men who had never forced a date to have intercourse, Kanin found that the rapists were "sexually predatory." They coerced their dates with lies, fraud, and extortion: rapists were far more likely than the controls to try to get their dates drunk, to profess false love or to promise marriage, to threaten to end the relationship. Their exploitative view of women is formed in early adolescence, when buddies pressure them to have sexual activity. For instance, fully 41 percent of the date rapists had been involved in "gang bangs," compared to 7 percent of the controls. Perhaps as a result of peer pressure, Kanin suggests, the rapists have an exaggerated ideal of sexual frequency. When thwarted, date rapists feel inadequate and anxious. They rape not to inflict punishment and pain on the woman but to restore their pride.

Self-help for anxiety

Anxiety, not depression, is the number-one emotional disorder among women, according to the National Institutes of Mental Health. A good book is now available that helps readers distinguish "normal" worries from debilitating ones and describes effective treatment for both: "Panic: Facing Fears, Phobias, and Anxiety" by Stewart Agras, M.D. (Freeman). Agras includes a self-monitoring chart that enables an anxious or fearful person to expose herself gradually to her fear and overcome it in a systematic way. "All psychological treatments of phobia," he writes, ". . . work to the extent that the patient is motivated to expose himself to his feared situation."

Can tranquilizers be good for you?

We have heard much about the abuses and addictive potential of tranquilizers, but researchers have paid less attention to the psychological and social effects of their *moderate* use. Do these drugs turn people into passive zombies or improve their ability to get along at home and work? Now the first longitudinal study of the social effects of Valium, one of the most commonly prescribed tranquilizers, finds. . . neither—no harm, no benefit.

The survey, conducted by Robert D. Caplan, Ph.D., and his associates at the Institute for Social Research at the University of Michigan, followed 367 Valium users and 308 nonusers for twenty-four weeks. Valium users generally reported that the medication was helpful; but the researchers found that it had no impact on their health, quality of their lives, social relations, coping skills, sense of control, or feelings of anger, anxiety, and depression. "Taking Valium to manage short-term symptoms," reports Caplan, "much like taking an aspirin, might have produced short-lived effects that lasted for a day at most." Many Valium users seem to have relied on the *presence* of the drug rather than its objective effects: those who failed to follow their doctors' prescriptions usually took *less* of the drug rather than more.

Confessions of a Child of the Sixties

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it's easier to face the world when
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"I've never been happier with my life.
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a little mystery. But I want my face
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Charles of the Ritz

on *not* going for it

Sabbaticals are a perfect solution to burnout...

but I was terrified. I was about to give up my identity.

I would be out of control. By Susan Margolis

Janet Fish, KARA, 1983 Details, last pages

My husband joined me at the bar at the top of the World Trade Center, the place we have taken to meeting for celebrations as well as for crises, for good news and bad news. He ordered the drinks; I ordered the sushi; and then I turned to him and beamed my proud but weary career-woman's smile.

Earlier that day I had managed to confront a man at my office who had been moving in on my turf, so I'd requested a celebration even though I wasn't sure I deserved one. "I think it's very healthy that you can speak so directly to me," my colleague had responded. Then, when I tightened and pointed out that the issue was not my health but my territory, he actually snickered. Since I didn't know how to respond professionally to a snicker, I clammed up; now, as I sat sipping my vodka and soda, I was mentally fondling devastating rejoinders that could have served me well that afternoon. My husband saw the vertical creases in my forehead and reached over to smooth them away. "They're there forever," I announced. "My job description is etched into my face."

"But you love your job."

"Of course I do. That's why I'm upset!"

"I have an idea," he smiled. I waited. "Let's take a trip around the world."

"Right. Instead of making the car payments."

"I'm serious," he said. "Six months. My treat." His favorite aunt had recently died in Vienna and left him a small inheritance. He felt she had made a mistake by not using the money for her own pleasure. "Life is short," he reminded me. (My husband is older than I am, and wise about things that I have not yet begun to worry about.)

"Easy for you to say," I glowered. "You're not struggling to succeed. You're a photographer. You can take pictures and sell them and feel fulfilled. I, on the other hand, am barely more than halfway up a ladder that my mother's generation didn't even have access to." I could feel my voice growing shrill.

He interrupted me. "Think about it. You wouldn't have to resign. I'll bet you could get a leave of absence."

"Are you kidding?" I shrieked. "I can name one piranha who'd have his feet on my desk before I got on the plane."

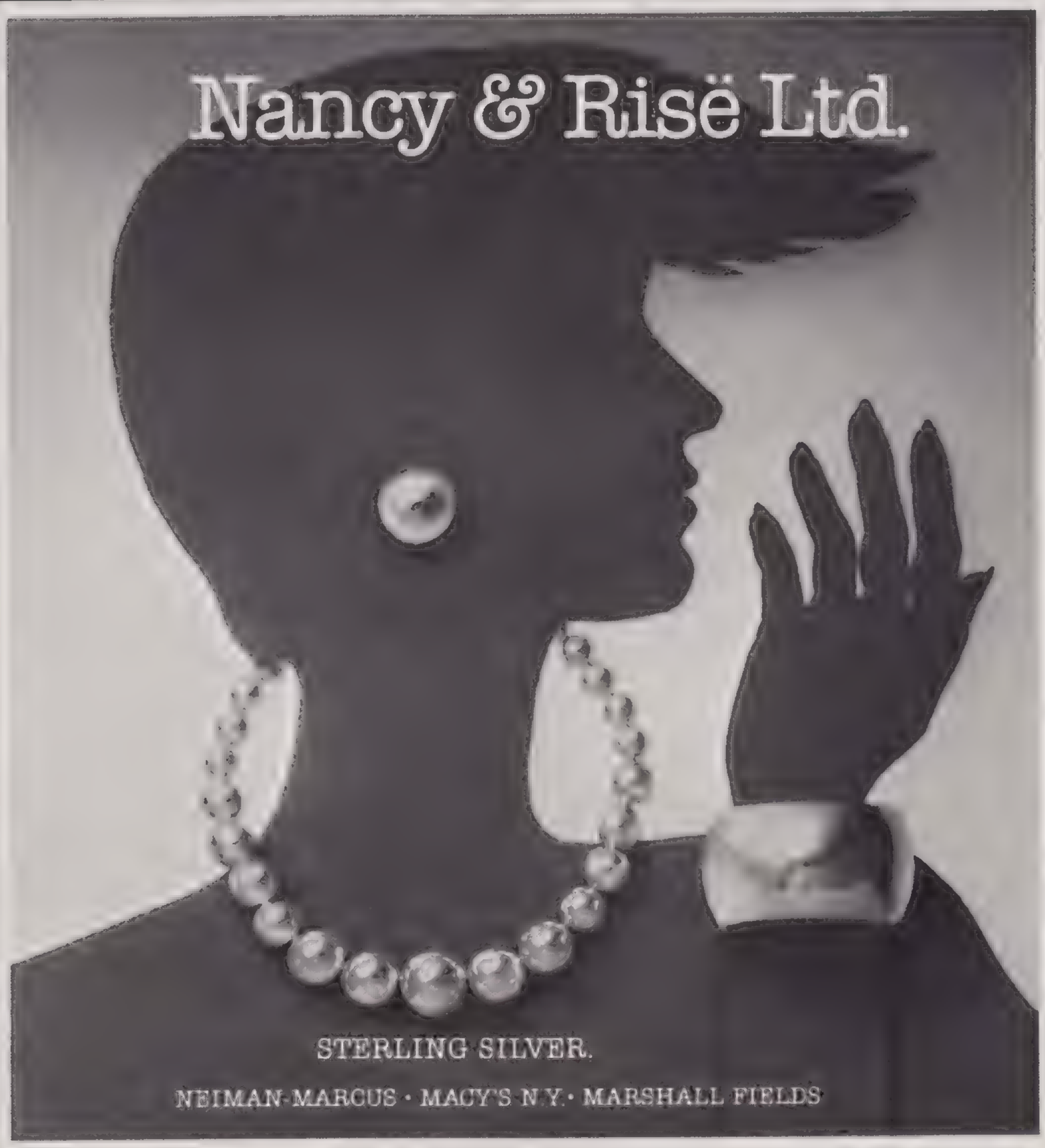
"When else in your life will you get an invitation like this?" he asked in his most seductive Viennese accent. "Think about it."

Susan Margolis' *most recent book is "Fame," and she is working on a new one.*

Well, I asked for the leave and got it—four months instead of the six I'd requested—so we decided to spend it all in Europe. Soon we were debating how many weeks to spend in the Tyrolean village we'd passed through one year on our way from Venice to Vienna.

I was reluctant to talk to my business friends about the trip, assuming they'd dismiss it as a bad career move. Some did, but most of them—particularly those I admire for their self-discipline—listened carefully when I told them this was a life-is-short decision. They said they envied my courage. "You'll become a role model," one predicted. "Sabbaticals are a perfect solution to burnout, but most companies are too myopic to see that."

They all assumed I was excited, but they were wrong. I was terrified. So what if life was short, how was I going to function without my title, my network, my office? Who would I become? Should I use my married name instead of my professional, hyphenated name which *(Continued on page 148)*



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not going for it

(Continued from page 143)

announced "take me seriously"? My husband pointed out that in Europe, a hyphenated name is a gesture towards aristocracy, not feminism. I was about to give up my identity. I would be completely out of control.

The adventure began in Selba, a tiny Tyrolean village tucked into the Italian Dolomites that, when we'd passed through it before, had touched me the way *Brigadoon* had touched Gene Kelly. The day we moved in there was still snow on the mountaintops, but wildflowers were popping out everywhere.

"This is the most beautiful day of my life," I said one morning as we climbed. "It's amazing."

"What's amazing—the edelweiss?"

"Of course the edelweiss. But I was thinking about me."

"Sorry. Tell me, what's amazing?"

"Well, as we walk, there are thousands of new wildflowers—slightly mauve ones among the blue ones, strange white ones pushing aside the pink ones. But I don't care which ones are rare or what their Latin names are. It's enough just to look at them. Thank you for this."

"And we're not even at the top of the mountain yet."

"Do you have any idea how wonderful it is not to have to be an expert, not to have an opinion on these flowers, not to have to review them, just to be able to walk through them and be dazzled?"

He took my hand and we walked for a while without talking. Then, I'm afraid, I burst into a song from *The Sound of Music*. Indignantly he asked me please to notice that the mountains we were climbing were about twice as high as the mountains near Salzburg that the Von Trapp family had sung about. "I can't help it," said I who was born in flat Ohio. "You have no appreciation of the profundity of the Broadway musical. The hills do actually fill my heart with the sound of music. What am I supposed to do?"

> *"Do you have any idea how wonderful it is not to have to have an opinion on these flowers, not to review them? Just to walk through and be dazzled?"*

He climbed ahead to take some photographs, and when I caught up with him he was singing too. Something from a Viennese operetta about roses in Tyrol.

A month or so later, we were swimming in the Aegean off a fishing village so tiny that there were no stores: only peddlers who pushed their wheelbarrows up and down the beach and stopped outside our window selling fresh bread or fish or fruit. I remarked that the water was exactly the perfect temperature, that in fact this was the best swimming I'd ever done.

My husband gazed at me knowingly.

I realized that just that morning I'd said that the bread was the best we'd ever had, that the night before the fish was the best ever, that the color of the sunrise was the most beautiful. Before breakfast, I'd picked huge yellow blossoms off the zucchini in our landlady's garden and stuffed them with rice and spices and cooked them in the smoothest lemon sauce I'd ever whipped up. After lunch, I'd agreed with my husband that this was the best meal we'd ever had. "Forgive me," I said now as we floated on our backs. "I'm supposed to be a verbal person, a woman with opinions. All I've done is babble about how this is the best, that is the best. If I'm not careful, I'll lose all my critical powers. From now on I'll try to be a bit more specific."

"If the day should come," he said, still floating, "when you're old or sick or not very happy, I want you to remember that there was a time in your life when, every single day you said, 'this is the best.'"

That evening the Greek newspapers headlined that a blond woman would run for vice president in America. With my rusty Greek, I managed to decipher that she was a housewife with a husband and three children who were all delighted that she was running. I thought it typically Greek that the coverage was so old-fashioned and folksy, that there was almost no information about her platform or her voting record. It wasn't until I returned to America that I realized our press had been giving her similar coverage.

As I read about Geraldine Ferraro, I recalled a colleague who'd suggested that, if I played my cards right, I might be selected to be a vice president of the corporation where I work. When I'd explained to her that my ambitions were not for that kind of power, she'd looked at me as if my fly were open. Clearly, I was a weakling. Ferraro moved and impressed me not just by her achievement, but by her willingness to *go for it*. She would from now on get very few moments to herself, she would have to be on guard every minute because someone might be looking.

Unfortunately, I thought, I will never have her courage or her power. I envied her. And then—maybe because it was late at night, maybe because it was Greece—I felt the dramatic thud of what at another time would have been a perfectly obvious truth. Even ambitious women in the 'eighties have their limits.

(Continued on page 154)

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not going for it

(Continued from page 148)

In early September, on a cool Vienna evening, dressed in the black beaded dress my husband's aunt had worn to the Opera Ball in 1924, I nudged my husband. "See that woman ahead of us. She looks as though she could eat Cleveland." Something about the tight, demanding way she talked to the three men who accompanied her frightened me.

"She's just mad because your dress is prettier than hers."

"No. That woman has secrets."

We glided along the mirror and the marble of the Opera House, feeling tanned and elegant enough to deserve the music we were about to hear. As we were seated, everyone began rising and looking up at a box to the right of the orchestra. As a bouquet of yellow roses appeared on the ledge of the box, the crowd broke into applause. The recipient of the roses turned out to be the terrifying woman we'd walked in with. Sheepishly I asked the man on my right who she was. "But of course, she is Renata Tebaldi, the great diva."

"Tebaldi, *aber naturlich.*" I thanked him and turned to my husband. "I'm mortified."

"Why? You don't have to recognize everybody," he said.

"It's not that," I whispered, "it's that I decided she was the worst person in the world when we saw her outside."

"So?"

"So it wasn't Tebaldi who scared me so much, it was her tension, the strain from what she had done with her life. It isn't enough for me that she's made it to the top. I wanted her to exhibit grace under pressure like Ferraro."

The man on my right looked at me through his monocle. The overture began. I took a pen from my purse and wrote on the program "A week from now I'll be back at my office. I'm as scared to go back as I was to leave."

My husband took the pen and the program. "Meet me a week from tonight at the World Trade Center," he wrote. "Seems like a good time for a celebration."

So how did it go?" he asked after he ordered the drinks.

"It feels great to be back. Things are pretty much the same as they were before I left—the same people are cooperative and the same ones antagonistic. My blood is flowing faster than it has for awhile. I'm turning into an information junkie again."

"I see."

"And listen to this: my favorite piranha took credit for a couple of my projects over the summer."

"Does that upset you?"

"Not as much as maybe it should. When I found out, I felt for a minute as if I'd been punched in the belly. Then I walked into my office and looked at your photograph of the mountains full of wildflowers. I remembered how I had felt when we were there. And I decided that—at least for the time being—I had all the power I need." ▽

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Country pleasures—"on sale"...and more

MANAGING YOUR MONEY

BY MARION ASNES

IRAs—the "zero" method

Since 1981, when Individual Retirement Accounts became available to everyone, people have been thinking more and more about investing over the long term (perhaps because we fear that Social Security is on its last legs). One result has been the blossoming popularity of zero-coupon bonds.

"Zeros" are bonds issued at a deep discount from their face value; instead of throwing off interest payments, or coupons, twice a year, their interest is figured into the price. The zero's value grows, year by year, until it attains full value at maturity. Low-risk varieties are easy to find: many brokerage houses offer zeros based on U.S. Treasury bonds stripped of their coupons.

Zeros have several advantages for the IRA buyer. First, because the price of the bond is so low, the $2000 maximum annual contribution goes a long way. For instance, a Treasury-based zero from Merrill Lynch worth $1000 in November, 2005 cost about $112 this summer, representing a yield of 11.1 percent. Second, because there are no coupon payments, there's no worry about where to invest dividends. (Outside an IRA, the IRS considers this "invisible" interest to be taxable income.) Third, maturity dates can be timed to coincide with retirement plans so that the zeros can be held for full value, not traded in a volatile market.

One risk of zero-coupon Treasury bonds is that they are less flexible than typical bonds. Dividends can't be reinvested to take advantage of rising interest rates, so the bond loses value—more than a typical bond would—when interest rates go up. Consequently, they are very difficult to resell. When rates are falling, however, that same inflexibility is a protection for the zero-owner, as her money continues to grow at a rate above the market's.

Why now's the time to think about a country house

In the late 'seventies and early 'eighties, it seemed as if each time a person picked up a newspaper, real estate prices were flying. Now, values around the country have steadied, or even dropped, turning a seller's market into a buyer's one. Those who once thought prices cruel may now find themselves enticed—especially in resort areas, where uncertainty over changing rules for deducting mortgage interest has further depressed the market. "This is a better time to buy a country house than we've had in five years," says Kenneth T. Rosen, chairman of the Center for Real Estate and Urban Economics at the University of California, Berkeley. Prices have fallen furthest, he says, in the West, the North Central States, and Florida.

Fears that owners of more than one residence will only have limited mortgage deductions will keep these prices down for at least a year, Rosen believes—until new tax laws take effect, or are voted down. But these fears may be unfounded. "As the proposed tax-reform law stands now, what's limited is the total amount of mortgage interest, other than the primary home mortgage, that can be deducted. On a second house, you can write off interest that adds up to your total investment income plus $5000. So if you earned $10,000 a year from your investments, for example, you could deduct up to $15,000 paid out in interest on a mortgage."

Even in areas where real estate values are extremely attractive, a buyer should be aggressive—push for seller financing, for instance—and wary of overdevelopment. "Look for property on a lakefront or beachfront—something irreplaceable, that holds value," Rosen suggests. "And avoid areas where there's a lot of new building, as the market could be glutted for a long time." Prices will bounce back eventually, he believes, as they did after the gas shortage in 1973-74. Until then, buyer gratification should remain high.

Child support—a breakthrough for women

Every woman, it seems, knows someone who's lived through a child support horror story. Now, help is on the way, in the form of a new federal child support law that takes effect this month. The law will help parents collect money owed by delinquent former spouses—even those who disappear across state lines—by setting out specific procedures for enforcing support awards, such as attaching wages, tax returns, and personal property and reporting nonpayers to credit bureaus. Just as important, states will receive federal incentive funds for working together to trace "runaway" ex-spouses. Since 95 percent of the parents receiving child support are female, this law is a major victory for women.

Before the bill now known as the Child Support Enforcement Amendments was introduced by Congresswoman Barbara Kennelly in 1983, the Census Bureau had estimated that only *(Continued on page 170)*

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managing your money

(Continued from page 168)

50 percent of women awarded child support received all that was due them, and about 24 percent didn't receive any support at all. Courts were lackadaisical about forcing fathers to pay up. (Compliance has improved slightly in the past few years, probably owing to improvement in the economy, according to the Census Bureau.)

Now, instead of begging to a judge, women will be able to apply to state agencies that will collect from nonpaying parents. "We always say that parents divorce each other and not their children," Congresswoman Kennelly says. "That should be as true economically as it is emotionally."

The Department of Health and Human Services has prepared a free booklet, "Handbook on Child Support Enforcement," that takes women through the collection process. Send name and address to the Consumer Information Center, Department 628 M, Pueblo CO 81009.

A fund of advice

For those of us who have always wanted to invest in mutual funds but were held back by the necessity of choosing one: Dreyfus, the mammoth mutual fund company, has developed a new dial-in service—called The Dreyfus Wall Street Consumer Center—whose operators will explain anything you want to know about how mutual funds work, and, of course, how Dreyfus funds can fill your needs. "What we're trying to do is go to the people and give them an opportunity to talk to someone," says Howard Stein, Dreyfus Corp.'s chairman of the board. The Dreyfus Wall Street Consumer Center can be reached by calling 800-468-8001, operator 9102; in New York State, 718-895-1347, operator 9102.

Fidelity Investments, another major fund family, offers similar telephone advice—plus consumer education by mail, in the form of a booklet called "Fidelity Investments Guide to Financial Planning." This free pamphlet explains funds, plus several other investments—including insurance, precious metals, and real estate—dividing them into conservative, moderate, and speculative categories. Fidelity's phone number: 800-544-6666.

A more comprehensive approach to mutual funds is taken by Gerald W. Perritt and L.K. Shannon in *The Individual Investor's Guide to No-Load Mutual Funds*, just published in its fourth edition. The book—a tax-deductible investment expense—explains the ways of funds in great detail, and gives extensive data on 446 "no-load" funds (funds with no commission or redemption fees). To order, send $19.95 to the American Association of Individual Investors, 612 N. Michigan Avenue, Chicago IL 60611.

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But what of a Patek Philippe that was bought 10 years ago? Can it be a collector's item today? The price one paid for it reflected its value as the finest available timepiece of its kind–and as a work of art that was destined to increase in value, because the scarcity of such quality is growing at a disheartening rate.

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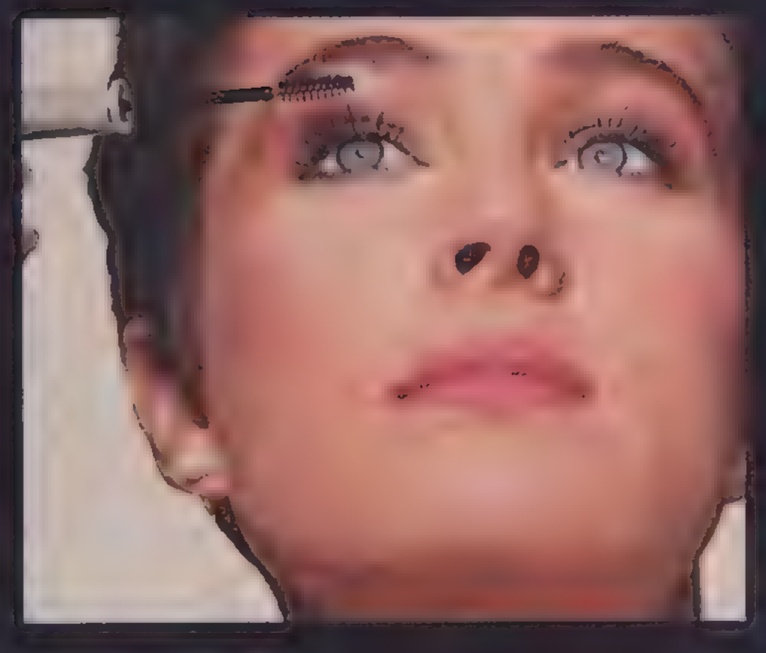

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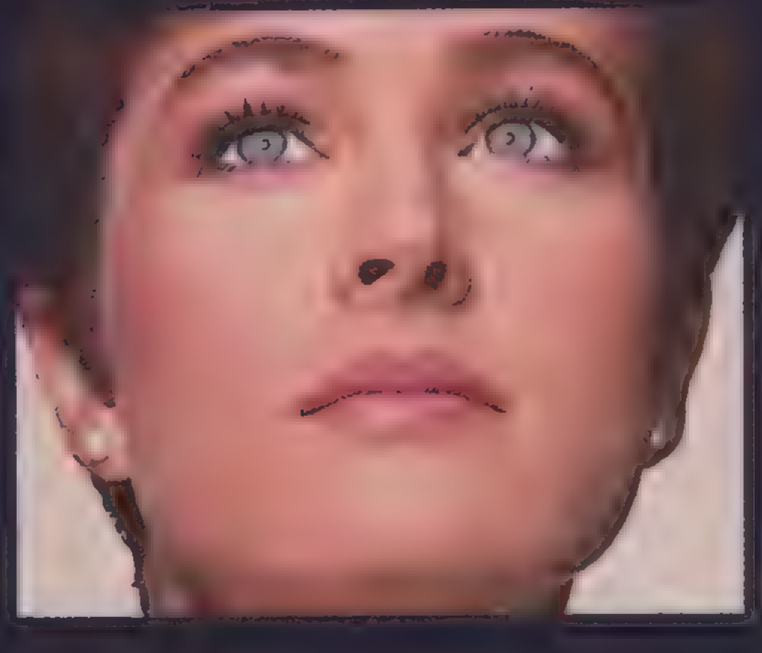

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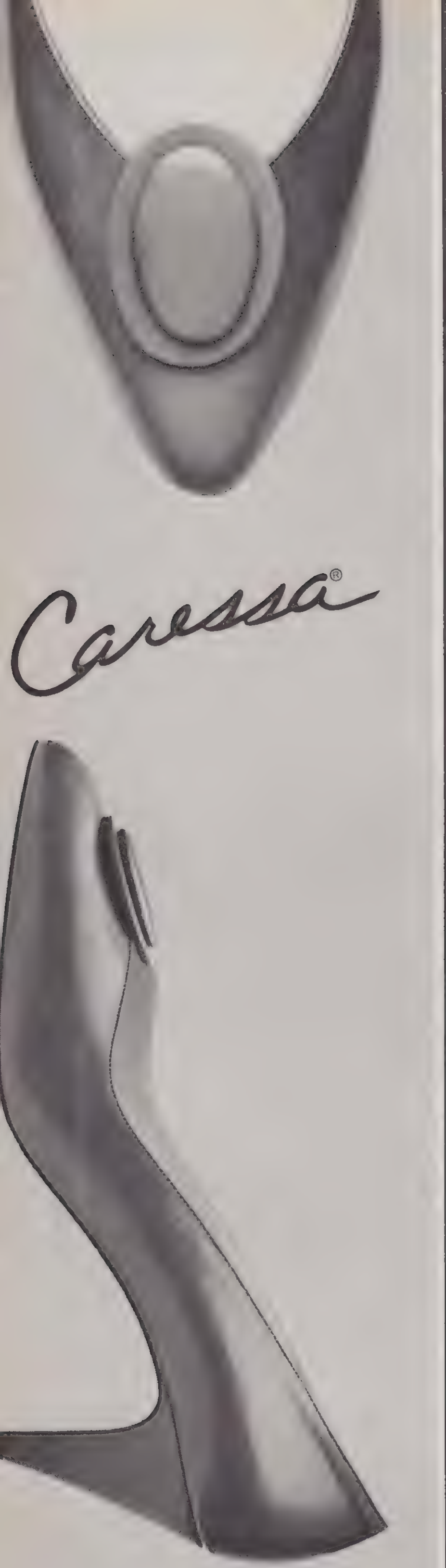

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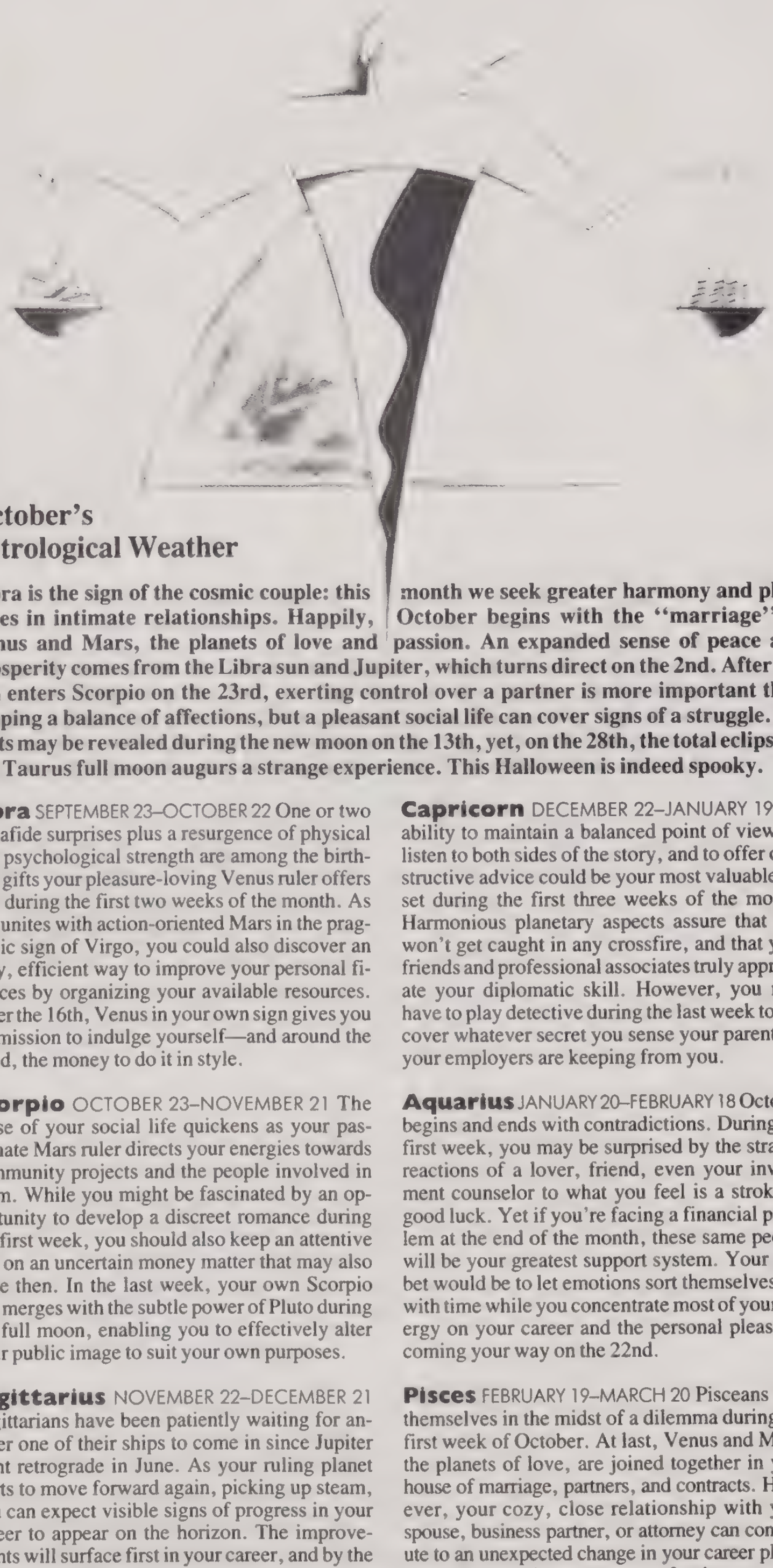
By Rockie Gardiner



October's Astrological Weather

Libra is the sign of the cosmic couple: this month we seek greater harmony and pleasures in intimate relationships. Happily, October begins with the "marriage" of Venus and Mars, the planets of love and passion. An expanded sense of peace and prosperity comes from the Libra sun and Jupiter, which turns direct on the 2nd. After the sun enters Scorpio on the 23rd, exerting control over a partner is more important than keeping a balance of affections, but a pleasant social life can cover signs of a struggle. Secrets may be revealed during the new moon on the 13th, yet, on the 28th, the total eclipse of the Taurus full moon augurs a strange experience. This Halloween is indeed spooky.

Libra SEPTEMBER 23–OCTOBER 22 One or two bonafide surprises plus a resurgence of physical and psychological strength are among the birthday gifts your pleasure-loving Venus ruler offers you during the first two weeks of the month. As she unites with action-oriented Mars in the pragmatic sign of Virgo, you could also discover an easy, efficient way to improve your personal finances by organizing your available resources. After the 16th, Venus in your own sign gives you permission to indulge yourself—and around the 22nd, the money to do it in style.

Scorpio OCTOBER 23–NOVEMBER 21 The pulse of your social life quickens as your passionate Mars ruler directs your energies towards community projects and the people involved in them. While you might be fascinated by an opportunity to develop a discreet romance during the first week, you should also keep an attentive eye on an uncertain money matter that may also arise then. In the last week, your own Scorpio sun merges with the subtle power of Pluto during the full moon, enabling you to effectively alter your public image to suit your own purposes.

Sagittarius NOVEMBER 22–DECEMBER 21 Sagittarians have been patiently waiting for another one of their ships to come in since Jupiter went retrograde in June. As your ruling planet starts to move forward again, picking up steam, you can expect visible signs of progress in your career to appear on the horizon. The improvements will surface first in your career, and by the 22nd, in your financial situation. Just be willing to adjust your personal life to accommodate any unexpected demands made by your employer during the first hectic days of this month.

Capricorn DECEMBER 22–JANUARY 19 An ability to maintain a balanced point of view, to listen to both sides of the story, and to offer constructive advice could be your most valuable asset during the first three weeks of the month. Harmonious planetary aspects assure that you won't get caught in any crossfire, and that your friends and professional associates truly appreciate your diplomatic skill. However, you may have to play detective during the last week to uncover whatever secret you sense your parents or your employers are keeping from you.

Aquarius JANUARY 20–FEBRUARY 18 October begins and ends with contradictions. During the first week, you may be surprised by the strange reactions of a lover, friend, even your investment counselor to what you feel is a stroke of good luck. Yet if you're facing a financial problem at the end of the month, these same people will be your greatest support system. Your best bet would be to let emotions sort themselves out with time while you concentrate most of your energy on your career and the personal pleasures coming your way on the 22nd.

Pisces FEBRUARY 19–MARCH 20 Pisceans find themselves in the midst of a dilemma during the first week of October. At last, Venus and Mars, the planets of love, are joined together in your house of marriage, partners, and contracts. However, your cozy, close relationship with your spouse, business partner, or attorney can contribute to an unexpected change in your career plans. Contradictory planetary aspects for the rest of the month will cause you to feel alternately delighted and confused until the situation is clarified in November. *(Continued on page 180)*

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horoscope

(Continued from page 176)

Aries MARCH 21–APRIL 19 Count on using your charm to ease your way out of any tense situation at work during the first week, instead of trying, in typically Arien fashion, to cut through to the heart of the matter. That provocative route will only intensify the stress you'll be under at that time. But because Venus will be softening your Martian aggressiveness, you can accomplish a lot by being very kind, diplomatic, and even a little flirtatious. Then you can focus on your partner—who proves to be your best friend in the middle of the month.

Taurus APRIL 20–MAY 20 If a would-be romance is still very much on your mind, take the initiative on the 4th and devise an inventive way to show that you care as daring, decisive Mars is met by Venus, your ruling planet in your fifth house. This is the perfect time—the conjunction of passion and pleasure and place—that part of your solar chart dealing with creativity and romantic risk. Shaky investments or a health problem, however, might keep you on edge until the 28th, when the moon is full in your sign and hidden factors are revealed.

Gemini MAY 21–JUNE 21 Until you discover what is causing a family member's erratic behavior or why a valued relationship has an off-again, on-again quality, you can only try to placate and please. But while your clever Mercury ruler is in the persistent, probing sign of Scorpio for the last two weeks of the month, you can get to the root of the problem and, if you choose, eliminate it. You might also express your creativity in a way you hadn't considered when the opportunity to do so arises at the end of the month.

Cancer JUNE 22–JULY 22 A fascinating encounter with a face from the past or an abrupt clash of ideas and personalities at work, in class, or while traveling will keep you excited for the first week of October. On the 13th, as the moon and sun meet in Libra, your homing instinct leads you back to the security of the nest to make sure your family feels comfortable again before winter. Their odd behavior around the time of the total eclipse of the moon on the 28th could prove to be an additional expense for you.

Leo JULY 23–AUGUST 22 Normally generous with both their feelings and their money, Leos tend to go overboard when the sun, the ruler of your sign, is in a friendly aspect to Jupiter, planet of plenty. This occurs as the month begins; but by Halloween, when these influences are at odds, your luck may turn. You might resent the expenditures you've made and wish you had a cash reserve. However, during the weeks in between, you'll be delighted by many opportunities to display your creative talents and your affectionate nature.

Virgo AUGUST 23–SEPTEMBER 22 Whatever disturbs your comfortable domestic routine during the first week can be gracefully resolved by giving the matter your personal attention. You'll be very charming and very effective in anything you undertake at this time because the femininity of Venus and the masculinity of Mars combined in your own sign will make you fairly irresistible to both sexes. Discovering untapped resources around Columbus Day may alter your financial prospects, but be wary of risks, even romantic ones, at the end of the month.

VOGUE, October, 1985

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CHOICES...

In cold weather, exercise options are fewer. . . staying motivated, more difficult. One solution is **working out indoors at home;** a one-on-one trainer, another. Says NYC fitness expert Alison Pearl, who puts together home gyms: the key is keeping exercise equipment near motivating stimuli, like a TV or stereo. Some machines provide impetus by gauging progress, e.g., Vitamaster's Monitor 500M—displays time, speed, distance, calories, pulse rate. . . . Short on space? Their Hide-A-Cycle bike folds to the size of a carry-on suitcase. . . . For those who have become lax, want to get back on track: the option of *Jazzercise on the Lighter Side*—a less-intense version of Jazzercise's aerobic-dance program. **Eating healthfully**, also difficult in wintertime when fresh fruits, vegetables are limited, can be aided through a new book, *Produce*, written by Bruce Beck (Friendly Press). Along with tempting pictures, there are tips on selection, storage, seasons for fruits, vegetables, herbs. **For pregnant women**: a new exercise support panty designed by a fitness pro, endorsed by obstetricians. A wide band below the abdomen acts as a sling, another in back provides support. To come: the support system built into maillot-style bathing suits. From Ariela.

SKI WEAR: WHAT'S NEWS...

Fabrics such as Gore-Tex, Bion II, Entrant, based on advances in surgical dressings that let wounds breathe without allowing in moisture. Insulations are thinner yet warm; some have a metallic layer to retain heat. (Look for: Hollofil II, Thermolite, Thinsulate)... *Downhill skiers*: Tactel, a nylon, feels like cotton (used by Ellesse, Dorotennis, Head)...Roffe pants now have four-way stretch...For warmer weather: uninsulated windsuits, e.g., Patrick Einhorn's of stretchy Neptex...*Cross country*: Descente's racy nylon-and-Spandex Nordic suit feels like a second skin.

SPA WATCH: THE CRESCENT HOTEL-SPA, DALLAS, OFFERS ONE-ON-ONE TRAINING, FOUR-DAY PROGRAMS UNDER TONI BECK'S DIRECTION. OPENS FEBRUARY '86

EXERCISE ESP

Regular exercisers seem to have an uncanny ability to predict their effort—almost to the heartbeat. "Beginning runners who take their pulse every ten minutes tend, after a few weeks, to know what their heartbeat is by the way they feel," said fitness pro Jack H. Wilmore, Ph.D. The system that puts this knack into numbers, The Perceived Level of Exertion Scale, is just now gaining respect as a tool to measure effort. (It's now posted at NYC's Sports Training Institute.) The scale matches numbers to sensations about the workout; when multiplied by ten, these numbers correlate to heartbeats per minute. While this scale doesn't replace the essential practice of pulse monitoring, it is proof that the more we exercise, the more in tune we are with our bodies. . .

ERICA LENNARD. Hair, Patrick Melville for Pipino-Buccheri; makeup, Pru Walters; lingerie by OLGA'S Christina. Details, last pages

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LOUIS FERAUD

The story of a collection...

Creating a new collection is like inventing a new language, new words, new vowels, an unfamiliar syntax. At a certain point, we begin to feel tongue-tied and helpless. Memory and past knowledge become cumbersome. In our profession, the only thing we need to know is what does not yet exist.

Sometimes journalists ask me in great earnestness what next year's look for women will be. For them I must be some kind of medium, capable of seeing into the future.

The dictionary defines a medium as an individual who has the gift of clairvoyance, who can perceive the supernatural order of things and who sometimes communicates with spirits. Working in this industry for the past twenty-five years, I have come to a more mundane conclusion. Like Marshall MacLuhan, I believe that the "medium is the message", and my task in the Louis Féraud company is to ensure that, instead of statements, what we make are beautiful clothes. Clothes that make women beautiful.

Each new collection must be completely different from the previous one and at the same time no one should be aware of this. I have to be there to make certain that this apparent contradiction goes unnoticed. Like Narcissus, I must be reflected in every detail of the collection, without however becoming submerged in self-indulgence. I do not underestimate the risks involved.

Starting a new collection is like driving up to a busy intersection where there are no traffic lights, or simply jumping off a cliff. It could also be likened to a saga of red ants with work and warfare going on relentlessly at every level of a tiny ant-hill.

And once again the magic ritual begins...

Le chic

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HEALTH

BY MELVA WEBER

New first-aid guidelines...DES/infertility link?...why old age is a sign of fitness

Healing advice

"Don't pour iodine solution or thimerosal (Merthiolate) into an open cut or wound," warns Albert F. Borges, M.D., a Falls Church Virgina plastic surgeon who is an authority on scar revision. These strong antiseptics—long part of every first-aid kit—do not prevent bacterial infection, says Dr. Borges, but in fact may have the opposite effect on wounded tissues. Merthiolate, a mercury-containing compound, can damage cells if applied to broken skin, causing delay in wound healing. It's also highly allergenic. In one study, Merthiolate produced hypersensitivity in half of test animals. And finally, it's not effective as a bactericide but merely inhibits growth and reproduction of infectious organisms. Iodine, on the other hand, can kill bacteria but is so damaging to wounded tissue that its use delays wound healing.

"These strong solutions were customarily used by surgeons years ago," says Dr. Borges, "but at this time, no surgeon in the world would use them in open wounds. If a surgeon does use such solutions, it's done before making an incision, so the compounds don't enter the wound."

The Food and Drug Administration is reviewing over-the-counter products for safety and effectiveness, and has tentatively classified iodine solution in Category III (needs more safety data) and Merthiolate as Category II (not generally recognized as safe and effective) as topical microbials. Final ruling is still to come.

New use for an old drug

Indomethacin, a drug that has been widely used for arthritis relief for twenty years, now has been approved by the Food and Drug Administration to correct a heart defect that affects as many as sixteen thousand premature infants each year. The condition, called patent ductus arteriosus, happens when a temporary heart duct, needed before a birth but not when the lungs begin to inflate, fails to close spontaneously as is normal. Delicate emergency heart surgery was formerly the rule. Now, indomethacin, injected into a vein, causes the tiny muscles of the open duct to contract and close the channel, so the baby's blood can circulate properly.

Surgery: safe at any age?

Back in 1927, leaders in surgery considered fifty years too old even for repair of a hernia. But times have changed; a report from Massachusetts General Hospital in Boston indicates that even the century mark is not a valid reason for avoiding needed surgery. Mark R. Katlic, M.D., reviewed records of six patients between ages one hundred and one hundred four who survived surgery to live a year or two more. At Vanderbilt University Medical Center in Nashville, Tennessee, R. Benton Adkins, Jr., M.D., and H. Williams Scott, Jr., M.D., have successfully performed eighty-five operations on seventy-five patients over ninety years old (three of them more than one hundred). The operations included abdominal exploration, skin-cancer removal, even amputation. "We advocate a careful yet aggressive approach to elderly patients needing surgical care," the Nashville surgeons wrote in *Southern Medical Journal.* And Harvard's Dr. Katlic notes, "Mere survival to this age indicates that one has been tested and found exceptionally fit."

Avoiding travelers' "bug"

When you're traveling in a country where it's prudent to avoid drinking tap water and eating raw or undercooked food, don't forget to avoid ice cubes as well. Some diarrhea-causing organisms can survive freezing and/or exposure to 86-proof tequila, reports a team from the University of Texas Medical School in Houston. In a study of four common infectious agents first frozen in ice and then melted in various popular drinks, the Texas researchers found that while some organisms are reduced in number by freezing and by the alcohol in drinks, enough of them can survive to be effective sources of diarrhea in unsuspecting travelers.

Aftermath of DES

The toll from diethylstilbestrol (DES), the hormone given to thousands of pregnant women a generation ago to prevent miscarriage, continues to add up. Many of the daughters of DES-treated women developed abnormalities of the reproductive organs, including cancer. Some, as they reached reproductive age, suffered miscarriages of their own as a result of the drug their mothers had taken. Ectopic pregnancy and premature births also were blamed on the daughter's prenatal exposure to DES. Recently evidence was produced that links DES exposure to intractable infertility. At Harvard Medical School in Boston, Merle J. Berger, M.D., and Michael M. Alper, M.D., analyzed clinical data of one hundred women who sought treatment for infertility. Fifty of the women were known to have been exposed before birth to DES, and the other fifty were similar to them in all factors except DES exposure. Both groups were evaluated and treated for all identifiable causes of infertility. Despite treatment, only two DES-exposed women achieved pregnancy, and neither pregnancy survived. Of the non-DES women, twenty-two became pregnant after infertility therapy, although pelvic inflammatory disease and ovulation problems were more frequent among non-DES patients. Doctors Alper and Berger reported to fellow physicians at this year's clinical meeting of the American College of Obstetricians and Gynecologists that treatment for infertility appears to have little success when DES-related abnormalities are the cause, and they believe DES-related structural distortions of the reproductive tract give a bleak outlook for wanted pregnancy.

Don't hedge, pledge

Organ transplantation, one of the great medical developments of this century, makes it possible for many people to stay alive, to overcome disability, even to see, with the aid of donated organs and tissues. But transplant surgery needs donors, backed by people who pledge their bodies for transplant use after death.

To find out how Americans think and act about organ donation, two Seattle researchers conducted a careful survey. Diane Manninen, Ph.D., and Roger Evans, Ph.D., of Battelle Human Affairs Research Centers, gathered data from more than two thousand people representing a cross-section of the United States and found that almost 94 percent of the population has heard about organ transplantation, but only 19 percent actually carry donor cards. They learned that people are somewhat more likely to donate the organs of a relative who has just died than they are to donate their own organs; and they're more likely to donate kidneys than to donate skin.

Doctors Manninen and Evans conclude that the American public is enthusiastic about transplantation but not exactly wild about organ donation. If people were made aware of this discrepancy, the Seattle team reasons, more of them might express their support by taking time to sign donor pledges.

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considering shoes—a then-and-now look

More than an accessory, shoes have become a key fashion symbol, with a history, a special character all their own. **By Susan Oberstein**

That clothes should be routinely exhibited in the world's great museums and catalogued with scholarly care is taken for granted today. That the same treatment be accorded shoes should come as no surprise. And earlier this year in Florence, at the imposing Palazzo Strozzi, the first in a series of exhibitions, entitled *Leaders of Fashion*, was launched with a retrospective of the shoe designs of Salvatore Ferragamo (1898-1960), founder of the firm that still bears his name. The choice of Ferragamo as the first "leader"—considering the city and the subject—was a highly appropriate one.

Nowhere is the relationship between art and craftsmanship and the life of a city more closely intertwined or more compelling than it is in Florence—a continuation of centuries-old tradition. And it was to Florence and not his native Irpinia that Ferragamo returned after a successful stay in the United States where he earned the title of "shoemaker to the stars," working on Hollywood's early silent movies. His return to Italy in 1927 was prompted by a long-held dream—the production, on a large scale, of luxurious handmade shoes, and he found workers suited to the task in Florence. (In establishing this new venture, he established something else in Florence: a new meaning, a new cachet for the words "Made in Italy." Ferragamo exported his collections from the beginning; in the 1950s, and later in the 1970s, there would be an explosion of Italian exports. Today, shoes still head the list.)

In fact, in the 1930s a tradition of Italian shoemaking was fast developing. While Ferragamo was making his shoes—and his reputation—in Florence, in Paris there was an Italian shoe designer named Perugia whose styles were also highly sought after and exported to the United States. And working here in America, names such as La Valle, DeLiso, and Lo Presti—all of whom influenced the styles of the moment. An article in Vogue dating from 1937 describes their talents focusing on the innovative fitting techniques of Ferragamo. By coincidence, in that same year in Paris, Roger Vivier was beginning *his* shoe designing career. There was, as they say, something in the air.

But it was 1947 that proved to be a landmark year for Ferragamo—and for shoes. He returned to America to accept a fashion "Oscar" from Neiman-Marcus (a fellow recipient in that year of The New Look was Christian Dior)—the first Italian, the first shoemaker to receive the honor and, with it, worldwide attention. More than that: a certain precedent was set—shoes were firmly established as an independent, creative fashion force.

Ferragamo received his award for an ingenious, surrealistic "invisible" shoe—a bare sandal of transparent nylon threads on a curved, F-shaped wedge heel. The overall effect: of an unsupported foot, walking on air. It was an extraordinary "conversation piece"—and it was a perfect symbol, as was The New Look—of an almost insatiable postwar craving for luxury and femininity in dressing. It was also the perfect symbol of shoes as they relate to a broader—fashion and social—context. Something that was, as fashion history goes, a fairly recent development.

It wasn't until the beginning of this century that shoes acquired an importance of their own. Less than a hundred years ago, they held an all-but-anonymous position and were literally invisible. While the early nineteenth-century permitted the occasional glimpse of foot—and shoe—the ascendancy of Queen Victoria and the strict Victorian dress codes put an end to all that. Feet were not seen—at least not in public. There was a very real distinction between indoor and outdoor footwear: in the privacy of her own bedroom, a woman might very well be in a velvet slipper; in public, it was a high-buttoned or lace-up boot, a style that remained in force for decades. Even in 1910, shoes for street wear were of the sturdy lace-up variety, with color choices limited to black and brown for much of the year. There was, however, more of a choice for "inside" the house. This dichotomy between public and private dressing mirrored a deeper dichotomy between public and private attitudes and behavior. Shoes were, forgive the pun, right in step with the times.

What happened to change everything? World War I—which brought with it increased responsibility and a greater measure of freedom for women. And a new consideration where shoes were concerned: once the season, the weather, the time of day were the deciding shoe factors; now, comfort came into the picture as an additional requirement. When women were house- or carriage-bound, ease in walking was not important; when they became part of a war effort, it was.

But it was the *(Continued on page 206)*

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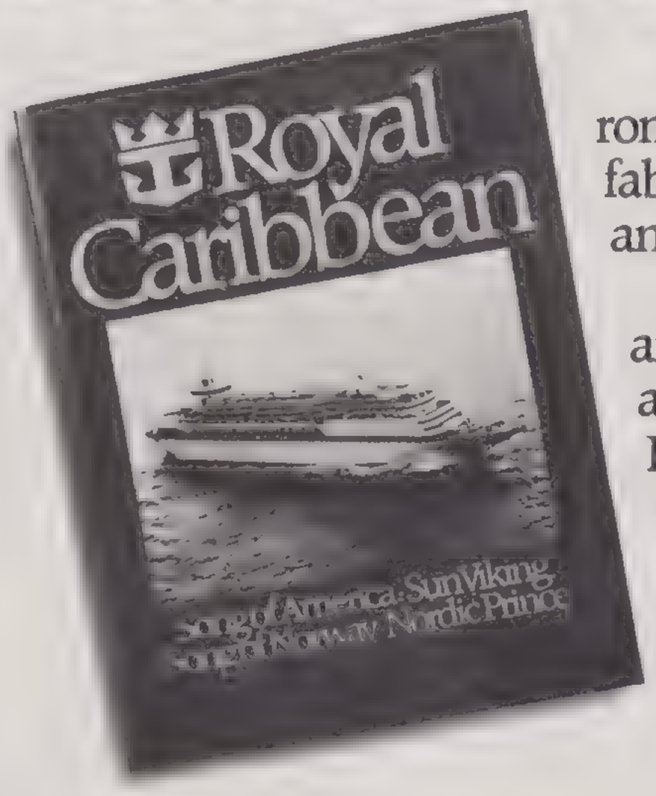

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shoes

(Continued from page 205)

1920s—not unexpectedly—that worked the most dramatic changes on shoes; it was a decade marked by a radical break with the past. A new freedom of expression was felt in all areas of life, not the least of which was fashion. And as the hemlines on dresses went up...and up, legs and feet were suddenly in the limelight, generating a whole new interest in shoes. Nothing was considered too extreme: colors, textures, styles, everything was transformed. It was the moment for high heels, for bright shades, for velvets, brocades, embroidery.

One famous European shoemaker of the period, Hellstern, was known for his remarkable—and extravagant—combinations: silk embroidered with pearls, gold lamé, appliqued leather. Influences on his work, and that of others, were Oriental, Greek, and Egyptian art (spurred on, in part, by the discovery, in 1922, of the tomb of King Tutankhamen). And it was during the '20s that contemporary art movements played a significant role in Ferragamo's work—the Futurist school of art, the painting of Sonia Delaunay (an influence expressed in his patchwork designs; a theme elaborated on throughout his career).

When we think of the '20s, the image that comes to mind—the bobbed hair, the chemise, the long ropes of pearls—is augmented by a high-heeled strapped shoe. It was sexy, slightly frivolous, and a perfect reflection of its time. By decade's end, a more subdued mood prevailed...and shoes followed: fading more in the background, relinquishing the spotlight and taking on a more complementary fashion role.

This spirit of restraint marked the next decade: the '30s witnessed a more classic, lower-key way of dressing...more in keeping with a worldwide Depression. It was a time of tailored suits, of women wearing pants, all of which generated a demand for different kinds of shoes. Comfort became the prime consideration; heel heights lowered. Along with lower heels, there were more interesting heel shapes. It was in late 1936 that Ferragamo developed his celebrated orthopedic wedge (when Italy went to war with Ethiopia in the '30s, the high-quality steel Ferragamo used for support in his shoes was unobtainable. To compensate, he filled in the space between the heel and the ball of the foot with cork. The result—the wedge). It was so successful that within two years of its introduction he estimated 86 percent of the shoes in the United States had some kind of wedge heel.

In the '40s, the shortages and deprivations of World War II affected Europe much more than the United States, but on both sides of the Atlantic a variety of leather substitutes was called into action. And everywhere, the most pervasive symbol of those years: the platform shoe. It was to return in the '70s, but never with the impact of the original.

The end of the War...and the beginning of a new look, a new femininity. Women were eager to embrace the luxury and often outright frivolity of the new styles. It was the era of The New Look, of Ferragamo's "invisible" shoes...and of a series of lighter, brighter, freer shoes: the heaviness of the War, and the platform lifted. Shoes reflected a new mood: it was a moment for optimistic design. This mood, this femininity continued in the '50s and reached a culmination in the development of the spike or stiletto heel. Graceful, high, thin heels combined with pointed toes, these shoes were often beautiful to look at...and impossible to walk in. Looking at them now, from a distance of thirty years—they seem an all-too-accurate symbol of women "dressed up with no real place to go." Or to put it differently, if you couldn't walk short distances on spike heels, how could you make it all the way to the top? Fortunately, as the decade progressed, there were alternatives.

The current preoccupation with things of the '60s seems sharply focused on the clothes—bell bottoms to Nehru-looking jackets. As symbolic, as revealing of the decade's ups-and-downs and upheavals: the shoes. The most graphic illustration of a new way of dressing came from Courrèges—his shiny white space-age boots, to wear with his short, constructed, geometric dresses. There was a hard-edged quality to everything...even down to shoes decorated with cut-out patterns, squared-off buckles. It established a style, a tone for the first half of the decade.

Another '60s phenomenon: the mini skirt and the micro-mini and, with them, the emergence of little-girl flats and tights (another

telling image of how grown women were meant to dress). These often breathtaking hemlines surpassed—in shortness—those of the '20s. And the new expanses of leg on display brought more of a change—in panty stockings, tights, new textures for legs.

What Courrèges started in mid-decade was something of a revolution: boots became the best-selling shoes and remained so for ten years—in a variety of looks and lengths. Boots to wear with minis (filling in some of that empty space), boots to wear with the new pants suits ("answers" for those bewildered and upset by the ups-and-downs of hemlines, mini to midi). Boots that also expressed the more rebellious, more adventurous spirit of the times. And bridging the gap between the late '60s and early '70s, an array of what have to be called psychedelic boots and shoes—embroidered, painted, fringed, appliquéd, decorated to a fault. No pattern or design was dismissed as being too "far out." Together with this decorativeness, new platform soles reappeared on boots and shoes, giving them a very distinctive look.

As the '70s progressed, a calmer spirit prevailed and traces of the '60s counterculture began to fade. What returned: a prettier high-heeled shoe...and a whole new category of low-heeled and flat shoes meeting a new demand—that of working women; these were shoes designed to move fast, to go places.

There was also in the '70s, a new perspective on color—shades of purple became, for the first time, "standards." But long before black, brown, beige as neutrals were often eclipsed—depending on the fashion of the season—by rust, red, gray, dark green.

But, in retrospect, what was most important, in the '70s, was the beginning of a different attitude towards shoes. In the '60s, despite their decorativeness at decade's end, shoes were most often ignored in accessory stories, with attention falling on jewelry, gloves, hats. Then, with an increasing sophistication of shape and color, shoes begin to re-emerge—as in the '20s—as "stars." They are described as having new impact and character; they become a key element of change.

With the start of the '80s came new options in shoes (*options* being one of the decade's star buzz words). But in the world of shoes, options has come to mean something very desirable: it describes a range of shoes from high-heeled sandals and pumps to low-heeled moccasins to running shoes. Shoes designed to meet a variety of needs, of moods.

One of the most evocative symbols of the decade: the proliferation of exercise and sports shoes reflecting this nation's obsession with fitness. Now, an unending parade of tennis, jogging, running, aerobic, racquetball, soccer, whatever shoes.

Today, shoes are, arguably, the most important accessory in fashion. No longer considered an element that "completes" a look—a navy suit with matching navy pumps—shoes can actually change or "make" a look, taking it from day to evening, from low-key to dazzling. The reason: the consistently high level of design, the sheer inventiveness of the best shoes today. Whether from new shoe "names" or from top fashion names who have turned their attention to shoes—and on both sides of the Atlantic, it's become a key fashion licensee—shoes live up to heightened expectations. And the examples this fall are perfect illustrations of the new strength, the new dimension in shoes....the romantic attitude of tapestry and brocade shoes for evening in equally romantic new shapes...or black-and-gold at night—velvet, metallic leather, bugle beads and sequins...to the style, the sophistication of new pumps for day in inviting textures—suede, alligator—beautifully shaped to give real finish to a look.

With these modern choices, this modern shoe sensibility, we can better appreciate the inventiveness of Ferragamo looking at his work now, twenty-five years after his death. While many of the shoes exhibited in the Ferragamo retrospective are classic symbols of their time, they are also classic in the purity of their style and design...and they transcend their time: a low-heeled lace-up shoe in brown suede...a multicolored slingback...a strappy gold evening sandal...a satin pump embroidered with jeweled butterflies—you could, and would wear any, all of them today.

An old treatise on shoemaking described it this way: "Shoemaking has time out of mind been regarded rather as an art than a trade. In art, there are only revolutionaries or plagiarists. The shoemaker is a revolutionary." Salvatore Ferragamo was. The best shoe designers today are...and it is this revolutionary spirit that gives shoes a special character, a special place in fashion. ▽

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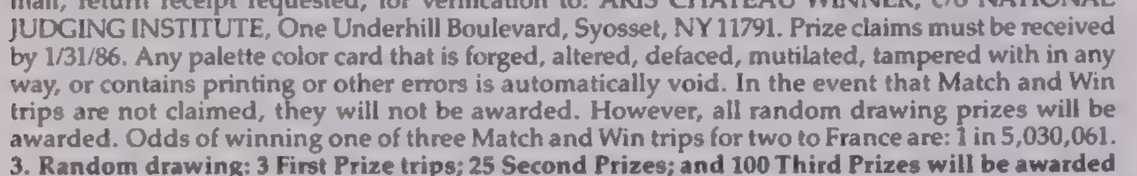

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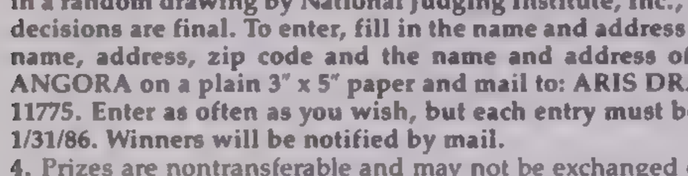

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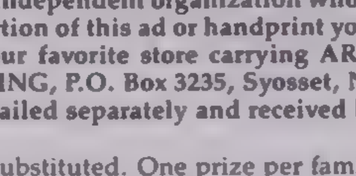

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Changes

tyle: when to "break the rules"... in salons, the news: getting what you want

PAUL LANGE Makeup, Mariella Smith-Masters. Earrings, Isabel Canovas

SHAPE OF THINGS TO COME: THE LOOK OF LONGER HAIR, *ABOVE*, WITH BANGS THAT "ADD" INTEREST TO A SLEEK BLUNT CUT; HERE, STYLED BY JOHN SAHAG.

OPTIONS

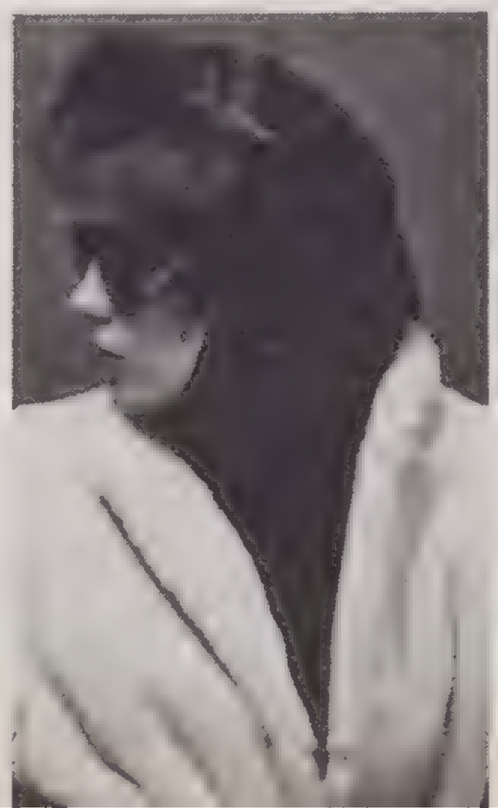
Given the season's key trends—a move towards hair with a bit more length, a "polished" shape, the appeal, more often than not, of bangs—there is a recognition, too, that no one length or look "works" for every woman. "More length, in some cases, can mean going from a close-cropped boy cut to a less layered asymmetric 'cap,' " notes stylist Odile, who gave the cut, *right*, a freer look by finger-combing it into place. Taken to the other extreme: below-the-shoulders hair, *bottom right*, "balanced," as Suga does it, with a solid line of bangs, soft layers at sides to move hair forward, onto the face. Another element that's showing up at night: "a return to the 'big hair' of the '60s but with a loose spirit," says Kerry Warn, who used a soft brush and a blowdryer to create the flip, *above*, held in place with a finish of hair spray.

● *What draws a woman to a salon: frequently, it's word of mouth, talk about stylists who are "hot." At* ***LA's*** *five-months-old Tovar Salon, it's also the celebrity clientele, the chance to see and be seen, plus pampering hair- and skin-care by Hollywood "guru" Vera Brown, an in-salon branch of the Pasta Etc. restaurant....In* ***NYC,*** *at Clive Summers, color director Edward Moore is known for his wizardry at color correction and for low-maintenance "glazes" that rev up hair's look of health and shine, last a month or longer....In* ***San Francisco,*** *women who are short on time, want a haircut and manicure simultaneously, are heading for John di Pietro's new salon on Maiden Lane...while a "no appointments" haircutting policy and late-night hours set* ***Houston's*** *Visible Changes apart.*

Insets, *left*, clockwise from top: BRIGITTE LACOMBE. Makeup, Maria de Schneider. Earrings, Isaac Manevitz for Ben-Amun
PENN. Makeup, François Nars
ANDREA BLANCH. Makeup, Kevyn Aucoin. Earrings, Claude Renoud
Bottom right, BRIGITTE LACOMBE. Makeup, Maria de Schneider

HATS

Coming out from under—that's the effect, now, of a woman's hair when she's wearing a hat. Whether in a burst of layering barely contained by a scarf, as interpreted by stylist Odile, *below*, or in the rakish effect of bangs peeking out below a petite velvet tricorne (at Chanel this fall), there's no question: the days when a woman's hair was flattened, mussed, "ruined" by being hidden under a hat are over! (A help here: mousse with holding power, e.g., the one that comes from LA's Michaeljohn Salon.)



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Q&A

Soap vs. dry skin...perm/color alert...best skin cleansing "tools"

Q Is soap too harsh for my dry skin? Which cleansers are the least drying?

A "For very dry skin, I prefer cold cream," said Mary Ellen Brademas, M.D., assistant professor of dermatology at New York University Medical Center Skin and Cancer Unit. "You may need more than one application, and you must wipe off the cream thoroughly to guard against breakouts. All bar soaps are drying to some degree, but acidic soaps—those with a low pH—help to maintain skin's natural acidic quality and smoothness. A high-alkaline, or high pH, soap upsets that protective mantle.

"A low lather doesn't reduce soap's drying effect," said Dr. Brademas, "and you need lather to blend debris with water into an easily removable emulsion. It's when the lather isn't thoroughly rinsed that can cause irritation. Use tepid to cool water, and rinse until you can open your eyes without a sting."

(Note: Discipline's The Only Soap is low pH; two neutral pH soaps are Dove Beauty Bar, for facial skin, and Caress, loaded with bath oils, for body.)

Q After my second body wave, I developed a rash around my hairline. Does this rule out future perms? haircolor?

A Today, one-third of all salon perms are acid perms, and their active ingredient is glycerol monothioglycolate (GMTG), which makes for a softer, looser curl than in the past. "But GMTG is also the culprit in growing numbers of skin irritations and allergic reactions," said William F. Schorr, M.D., professor of dermatology, University of Wisconsin, who spoke at a recent American Academy of Dermatology seminar. "A rash commonly occurs on the perimeter of the face and/or on the neck and is caused in part by failure of salon personnel to keep the perm solution away from the skin."

The severity of skin reactions to GMTG ranges from redness and itching to painful blisters that take weeks to heal. Sensitivity to the ingredient can occur at any time; allergic reactions are by definition triggered by repeated exposure. Dr. Schorr recommends that *all* suspected perm-induced problems be checked by a dermatologist, who can advise on appropriate prescription or OTC topical medications. If an allergy is present, a patch test will be performed *after* the skin is healed. "Unlike in haircolor patch testing, a perm patch test should *never* be done in the salon, as the concentration of GMTG in acid perm solutions is so strong that it will produce immediate irritation even in those women who are not allergic to the ingredient," said Dr. Schorr. "If a woman is getting an acid perm, she should check that towels and cotton are placed around neck and hairline and changed *before* they become saturated with solution. Any perm mixture that gets on skin should be rinsed off immediately." If a dermatologist confirms an allergy to GMTG, a woman can switch to a salon formula or at-home cold wave perm.

Nor does this allergy make a woman more likely to react to permanent or semipermanent haircolor—here the offending chemical is paraphenylenediamine (PPD). Patch tests for color allergy should be done before *every* salon/at home use (a warning is on all labels). Women who are allergic to PPD can safely use temporary color rinses or metallic dyes. (PPD is in skin preparations ending in the syllable"-caine," which should be avoided by women with haircolor allergies. PABA may also trigger reactions in PPD-sensitive women.)

Q Which is better to use with makeup remover/astringent: facial tissue, cotton balls, or cosmetic cotton pads?

A "To remove dead skin cells, you'd want the most abrasive of the three: the tissue or a washcloth," said Sidney Weinstein, Ph.D., director of NeuroCommunication Research Laboratories Inc. "But, if you're saturating the material with a cleanser and using it on delicate parts of the skin, a gentle fabric is best.

"A cotton ball tends to retreat from pressure, cushioning skin from stress; a compressed cotton pad has less 'give.' The fibers in tissues can be rough on skin; and, tissues don't absorb the pressure exerted when cleansing. This won't cause a significant skin problem; it's better to err on the side of gentleness." ▽

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New ways with wigs... fast hair enhancers

Real-looking, lightweight wigs are no longer a contradiction in terms. The latest are made of incredibly lifelike synthetics and have open-weave "caps" through which a woman can comb strands of her own hair for a more natural look. Also changed: a woman need not wait weeks or go to the expense of having a wig custom-made; many stylists will take the time to cut and restyle "stock" versions. Who's doing it: in NYC, Theresa Wigs, Nicholas at Kenneth; in LA: Helen Saginaw at Aida Grey.

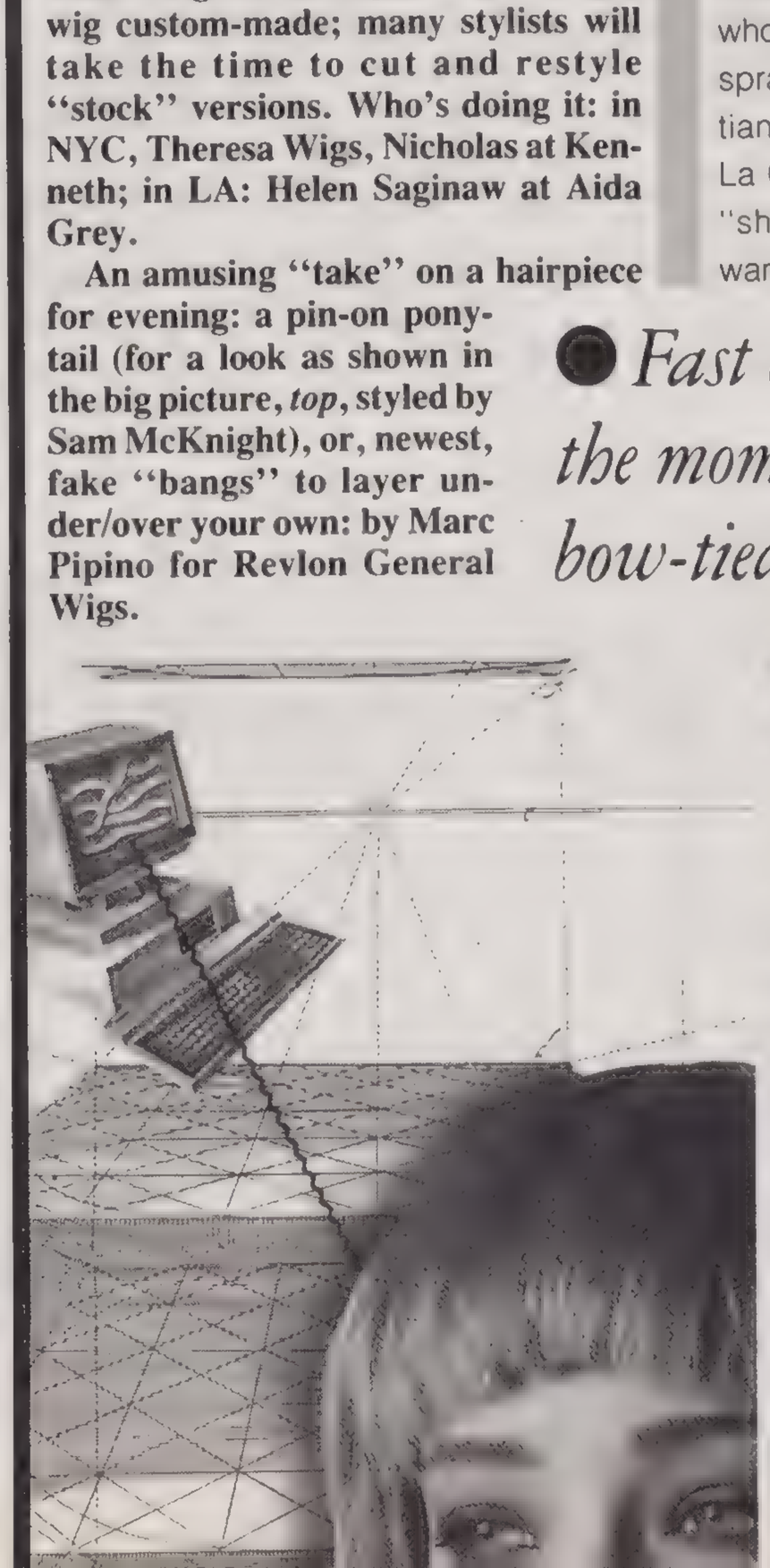
An amusing "take" on a hairpiece for evening: a pin-on ponytail (for a look as shown in the big picture, *top*, styled by Sam McKnight), or, newest, fake "bangs" to layer under/over your own: by Marc Pipino for Revlon General Wigs.

BREAKTHROUGHS

Inventiveness, ingenuity, ease: that's what you get with the best new styling and coloring products. Consider at-home haircolor touch-ups. In the past, it sometimes meant working with runny, hard-to-place liquids. One solution: Clairol's new Ultress gel color—as simple, as fast as the name implies . . . Vidal Sassoon's new Style Fix, a spray that "redirects" dry hair, is perfect for late-day style changes. . . . While rarely does a product signal a whole new category, these two just may: one, a spray that revs up hair's shine instantly (Sebastian's new Slicker); the other—"discovered" by La Coupe stylist Gad Cohen—a blow dryer that "shoots" out hair spray where, and when, it's wanted (Splor 1500 by Sorenco).

MICHEL COMTE Makeup, Linda Cantello, earring, Andrée Miller. Details, last pages

● *Fast evening accessory of the moment: the black sequin bow-tied headband at Chanel...*



HIGH-TECH

help for hair and for scalp problems has arrived. Philip Kingsley's new hair computer (left), "touring" department stores across the country this month, takes precise measurements of several hair strands (whether hair is fine, medium, or coarse, says Kingsley, is key to shampoo/conditioner choices), then magnifies single strands 225 times to assess hair's condition close up. A consultant then feeds in pertinent information—do you perm? color? blow-dry? is your scalp dry/oily?— and out pops one of nine possible hair-care "prescriptions."

MARK YANKUS

Photo: Michel Comte

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BEAUTY NOW

style

PAUL LANGE

breaking the rules about black hair—abandoning the notion that it's weak, "difficult," can take only a few styles—is the approach of Karen Golatt of NYC's Nardi Salon. "We can do absolutely anything we want with our hair, as long as we accept its texture and character. I'm working more today with natural textures than with relaxed or pressed hair. And black women are receptive to this, even to clean, modified, *styled* dreadlocks.

"Any cut can work for black hair, as long as the lines are precise. I like longer hair cut in choppy layers around the face, Tina Turner-style—and with that kind of movement. I don't like anything that sits still, is placid.

"Tina Turner has also made a real difference in the way black women approach haircolor and lighter hair tones. But it's difficult to take black hair to those shades without damaging it. If you're willing to deep-condition your hair regularly and avoid any other chemical processes—black hair can be lightened and look wonderful."

BODY TALK

"Most women—especially black women—complain about their hips and thighs," says Mary Hitchens, exercise instructor at La Costa Spa. "Aerobics help to reduce fat, and the standard 'lie-on-your-side' leg lifts create beautifully toned muscles—as long as your body is properly aligned during the lift so you can *feel* the muscle working. You can raise your leg a lot higher and more often if your form is sloppy, but—for results—execute slow, perfect lifts, adding ankle weights only when you've mastered flawless lifts without them. Learn perfect form from a fitness expert and—if you work out at home—follow up every three months for a refresher."

Hair, Oribe, NYC; makeup, Maria de Schneider. Jacket, Alfred Sung; glasses, Persol for Private Eyes

Modern image—hair, makeup, body—from a black woman's point of view

COLORATIONS

"Black women tend to go with dark, drab, 'safe' makeups," says Helyn Byrd, creator of Byrd of Beauty Cosmetics. "Even the darkest skin can take lighter, fresher, more unexpected colors—peach, lavender, apricot—on eyes, cheeks, and lips. To 'pull it off,' take a muted approach for day—soft shades applied lightly, well-blended—and bolder tones at night—bright orange lips layered with gold gloss, for example ....What I don't like: lip pencil used within the lips' natural lines to reduce their size. And, overdefined lips: lip liner has a place—to shape, to keep lip color from 'bleeding'—but liner should always match the lipstick."
—Contributed by AUDREY SMALTZ

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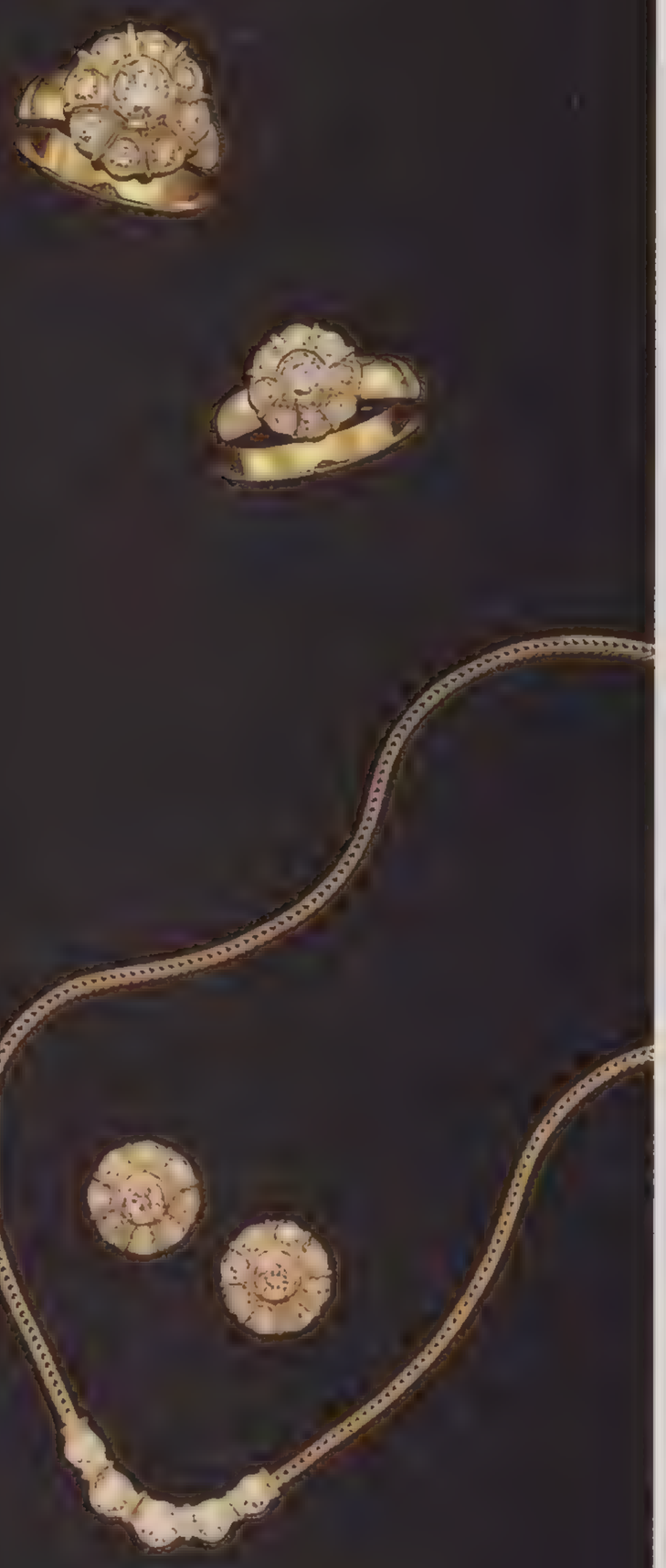

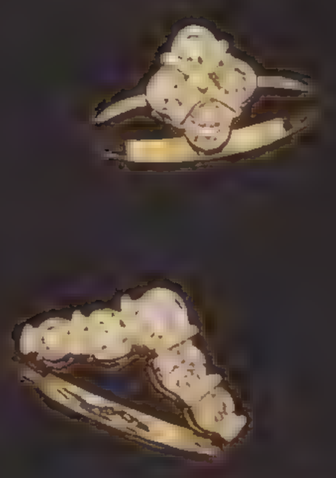

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resilience

We can strengthen the "internal shock absorber" that helps some of us bounce back better than others.

By Ami S. Brodoff

The Chinese created an identical pair of symbols to represent both crisis and turning point, while crisis and opportunity have one of two characters in common. Resilience, the very quality that enables a woman or man to survive crisis, often entails the flexibility to hold in harmony such contrasting, even seemingly contradictory concepts.

But the ability to bounce back has much broader application in a woman's life than withstanding trauma. It is the same attribute that helps her cope creatively with the ebb and flow of life's transitions and inevitable stresses: A job change doesn't work out as hoped for or planned; a vital relationship changes subtly but unmistakably; a "good" child suddenly starts to do bad things. Though such difficulties may temporarily throw a woman off balance, it is her psychological suppleness that eventually enables her to restore equilibrium.

Both physically and psychologically, resilience is the ability to withstand shock without permanent deformation or rupture. In the physical world, resilience permits a strained body to recover its size and shape after being forcibly pressed, pushed, and pummeled. The psychological process of resilience works much the same way: Resilience is a kind of internal shock absorber that ultimately empowers heart, mind, body, and spirit to regenerate after a period of severe stress, even when the prospects for such recovery seem most uncertain.

> *Since any major life change is stressful, you would have to miss out on some vital opportunities to remain immune...*

The concept that one can directly confront stress and retain or regain equilibrium, all the while maintaining reasonably good health, is actually a new notion. Since researchers first identified the link between stress and illness during the 1950s, the media message has been that stress inevitably leads to infirmity. The solution: avoid or minimize one's exposure. But this advice is neither practical nor prudent. "You can't prevent a loved one from becoming ill or a corporation from relocating," points out Suzanne C. Oulette Kobasa, Ph.D., associate professor of psychology at the Graduate School of the City University of New York, coauthor (with Salvatore R. Maddi, Ph.D.) of *The Hardy Executive: Health Under Stress* (Dow Jones-Irwin). "Since *any* major life change is stressful—marriage, having children, being promoted—you would have to miss out on some vital opportunities in order to remain immune."

The fact that some people become sick in the face of stress while others survive, and perhaps even thrive, spurred psychologists Kobasa and Maddi to analyze the personality traits that are necessary for maintenance of health amidst adversity. They studied a group of business executives in high-stress jobs who nonetheless remained robust, and found that these hardy individuals always exhibited three stress-resistant resources:

- *Commitment*—Strong involvement in and dedication to work, family, friends, and personal values.
- *Control*—A sense of influence and mastery over the events taking place around them, as well as the insight to distinguish those circumstances that are simply out of their control; the unchangeable "givens."
- *Challenge*—The ability to perceive change as an unavoidable challenge to master, rather than as a threat to security and stability.

Of course, the relevance of these three indispensable "Cs" extends beyond the circumscribed world of corporate managers to survivor personalities involved in a variety of careers and myriad life situations. "Resilient people tend to find some meaning and interest in whatever they're involved in; they're actively engaged and infrequently feel bored, apathetic, or alienated," observes Dr. Maddi, who is professor in the department of behavioral sciences at the University of Chicago and president of the Hardiness Institute. "Strong in a sense of control, hardy individuals believe they can exert a positive effect on what happens to them through their own initiative and resources. They rarely feel like passive victims, but are capable of the inner peace that comes from doing all they can in the face of life's unchangeable givens," he explains. With a keen sense of challenge, survivors anticipate change as an inevitable part of life that offers them the opportunity for personal growth and development. "Though adjustment may be strenuous and difficult, change lends both excitement and possibility to life," says Dr. Maddi. Even a crisis can ultimately be freeing by helping to bring one's deepest commitments into sharp focus.

A touchstone for *(Continued on page 238)*

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resilience

(Continued from page 235)

commitment, control, and challenge is the familiar prayer: "God grant me the serenity to accept the things I cannot change, The courage to change the things I can, And the wisdom to know the difference." "To be able to adapt to stressful life events, you do indeed need the courage to persevere, analyzing them carefully and using your wits in the process," points out Dr. Kobasa. "Yet, if careful reflection indicates that the events cannot be changed, serenity is a graceful way to accept them without suffering too much personal damage."

One woman, who had formerly bred and groomed show dogs, instinctively utilized the three "Cs" embodied in the serenity prayer to cope with her family's financial reversal. Her husband's business, which had been launched with great promise, slowly and inexorably began to go bankrupt after several years. Unable to give up his longstanding dream or to admit failure, he turned down several attractive job offers and clung to the sinking ship long past the point she deemed rational. During this time, the wife felt overwhelmed by their financial problems, her husband's misguided obstinacy, emotional unavailability, and the considerable strain all this was taking on what had been a rather good marriage. Feeling angry, frustrated, powerless, and guilty, over lunch with her closest friend she confessed that she feared she might simply come apart as a result of the strain. Her friend's reply: "Just don't." "What might have seemed a glib response was actually enormously supportive and reassuring to me," she says. "I realized I had a choice in the matter." The choice she made was to pool her savings with this friends' and to start what eventually became a successful dog-grooming business.

"Intuitively, this woman utilized a technique psychologists call compensatory self-improvement," explains Dr. Kobasa. "She couldn't solve her husband's problems; however, she could exercise a sense of commitment, control, and challenge in another area of her life by launching her own business, an endeavor that gave her great personal satisfaction as well as boosting her self-confidence and independence." Her solution defused both economic and emotional pressure, while providing her husband much needed breathing space to decide what direction he wanted to move with his career.

Resilience is synonymous with creativity, according to Dr. Flach, who is adjunct associate professor of psychiatry at The New York Hospital-Cornell Medical Center in New York City. Not creativity in its most narrow sense—the province of pianist, painter, or poet—but a more encompassing outlook and way of living. "Thinking and acting creatively involves the ability to respond to change with a period of emotional distress during which time you may need to leave behind certain self-defeating attitudes and outmoded behaviors, all the while working to replace them

with more valuable and productive ones," he explains. "This continual process of emotional disruption and reintegration is the very basis of psychological growth and proves enriching in itself," he says.

The more psychological resources and alternatives you have at your disposal, the easier it is to cope creatively with stressful periods, which are by their very nature confusing and chaotic, points out Dr. Flach. An advantage resilient people have is the complexity of their personalities which are rich in reciprocal, counterbalancing traits: strength and vulnerability; independence and dependence; pragmatism and imagination; discipline and flexibility; openness and pensiveness; logic and intuition; realism and hope; trust and caution; self-acceptance and self-criticism; resoluteness and humor. "This union of opposites enables them to integrate concepts and circumstances that may seem on the surface to be contradictory," observes Dr. Flach.

One woman was able to do just this in applying her sense of humor to a rather serious situation. A talented senior scientist in the department of research and development at a major pharmaceutical firm, she was presenting some highly confidential data to a group of top managers. Bound folders were distributed to the group and a rustling of paper was heard as everyone turned to the opening page. She suddenly realized that the contents had been stapled into the folders upside down and backwards. After a moment of panic, she smiled broadly and said, "This information is so top secret, we'll all have to turn our folders around 180 degrees in order to decipher it." The group chuckled. They were with her and she began her presentation.

Humor is an intrinsic part of resilience, providing balance and perspective in the midst of a stressful situation, points out Dr. Flach. Not only did this woman's wit reduce her anxiety, her spontaneous joke abated the group's discomfort, fostering rapport with the people she most wanted to reach.

Is such resilience innate, fixed early in life, or can it be developed and nurtured? As with many native gifts, some people seem to have been blessed with a healthier dose of resilience than others, often as a result of the supportive yet challenging early-life experiences that tend to breed the trait. However, a woman need not be damned by an unfortunate childhood: Resilience can be mined and channelled during adulthood, emphasize all three experts. When confronting a troubling life change or stressful situation, Dr. Flash recommends the following techniques aimed at fostering the type of creative problem-solving that is at the root of resilience:

- *Defer judgment*—Avoid the feeling of urgency that you must come up with a solution immediately; such pressurized thinking may only bring forth obsolete answers. Learn to tolerate some ambiguity as you let your thoughts incubate. Withholding judgment allows you to bypass ordinary logic and get in touch with your unconscious from which often spring the truly original solutions worth analytic evaluation. *(Continued on page 240)*

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resilience

(Continued from page 239)

• *Increase your total flow of ideas*—Dr. Flach believes that this will lead to newer and more meaningful answers. This is the basis of the analytic technique known as "free association" and is also the crux of "brainstorming" in the business setting.

• *Redefine the problem*—Find new words to describe the problem you are facing and pose questions you haven't asked before. As long as you define the issue in the same way, it may defy resolution. For example, if the woman whose husband's business had folded kept asking herself, "How can I get my husband to take a good job?" she most likely would have remained stymied for weeks, months, perhaps even years. Yet, when she began to ask herself, "What can I do to take some of the pressure off?" she came up with a genuinely creative solution.

Drs. Kobasa and Maddi recommend a related approach called situational reconstruction, which is designed to exercise all three aspects of hardiness. The first step is to imagine three ways in which the stressful event you are facing could be worse than it is. "These negative versions often reveal ways in which you are already implementing commitment, control, and challenge to cope with the stressful situation, although you might not have even been aware of these efforts," says Dr. Kobasa. If the senior scientist imagined, for example, that she completely forgot what she wanted to say in her talk, she would have realized that she was, in fact, very well prepared and was able to give her presentation with poise, despite the mishap with the folders. The second step is to come up with three ways the event might be better or less stressful than it is without altering the basic reality of the central problem. The woman who began the dog grooming business might envision that she was already working in a part-time job when her husband's business began to decline (but she should not fantasize that his business was thriving rather than folding). The third step is to think carefully about what *you specifically can do now and in the future* to augment the realization of the more ideal versions of the event. The most crucial step is to start to implement these actions, a process known as transformational coping.

These methods recommended to cultivate resilience in coping creatively with life's problems and stresses are strikingly similar to what takes place during the process of psychotherapy when it is truly working up to full potential, point out all three experts. In his book, *The Heart of Psychotherapy* (St. Martin's Press), George Weinberg likens the role of the therapist to a lighthouse for the client's purposes in life that continues to operate even when the client feels lost. Perhaps resilience is ultimately a woman's ability to internalize this lighthouse, a beacon for her own deepest values, dreams, and aspirations that continues to operate even when she feels most lost. ▽

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CATHERINE LAZURE

pasta power

We always knew it was good; now—joy!—it's good for us

By Jane Brody

*The question most asked of Jane Brody since the publication of her best-seller "Jane Brody's Nutrition Book" (W.W. Norton & Co.) is "Where can I get a cookbook that follows the nutrition guidelines outlined in your book?"—an eating plan emphasizing complex carbohydrates but low in fats and added sugars and moderate in protein. It's here: "Jane Brody's Good Food Book: Living the High-Carbohydrate Way." More than a (very good) cookbook; it recaps the guidelines and why you should follow them, advises as well on weight control and exercise. Brody's aim: to help us enjoy eating while reducing our risk of disease. She doesn't banish any food, instead shifts the balance. And who misses steak when you can have pasta? It is the pluses and the pleasures of the latter that make up the following excerpt. . .**

Not only is eating pasta the height of fashion, if it is eaten properly, pasta need not add pounds to your frame. In fact, it can help you lose weight.

The average Italian consumes nearly sixty-five pounds of pasta a year, whereas the average American eats only about ten. (According to the National Pasta Association, however, Americans are eating more pasta today than ever before.) And whereas Americans get fatter every year, most pasta-eating Italians do not.

As with many other good foods, Americans tend to distort the inherent nutritional virtues of pasta by drowning it in fat- and calorie-laden sauces. A tomato sauce with clams or squid need not contain more than a few teaspooons of fat for the entire recipe.

There are at least three hundred fifty different shapes, widths, and lengths of pasta. In addition to refined wheat (the overwhelming favorite), there are pastas made with whole wheat, buckwheat, corn, beans, rice, yams, and flavored with spinach, beets, carrots, tomatoes, shrimp, nuts, herbs and spices, and even chocolate. You could construct a year-long menu plan, serving pasta every day without repeating yourself once. Different pasta dishes can be served as appetizers, salads, entrées, side dishes, or desserts. Pasta is easy to chew and digest; and it is quick and easy to prepare, not much more complicated than boiling water.

Pasta as a Health Food

For a nation of people who grew up thinking of pasta as fattening filler food, calling pasta "health food" may come as a surprise. But, properly prepared, pasta is a nourishing food that helps to fill you up before you eat more calories than you really need. Meals based on pasta can easily meet the nutritional recommendations of more *(Continued on page 249)*

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(Continued from page 247) than a dozen health organizations: eat less fat and cholesterol; less sugar and salt; more fiber and starches.

The aspect of pasta that people worry most about is calories. How nice, then, to discover that a 1-cup serving of cooked spaghetti, which weighs about 5 ounces, has less than half the calories in a steak of the same weight.

Many sauces—even those with meat, chicken, or fish—add only about 100 to 150 calories to a generous serving of pasta. With a green salad (low-calorie dressing), beverage, and fruit for dessert, you have a healthful, satisfying meal—for about the same calories found in just the steak part of a steak dinner.

Even the major weight-watching organizations have discovered that filling up on pasta can reduce caloric consumption—not just at the meal but also between meals, since this food is so satisfying.

Package labels will suggest that 2 ounces of dry pasta (which cooks up into 5 ounces) are one serving. As an entrée, however, 3 to 4 ounces of dry pasta are adult servings. Two ounces of dry pasta (1 cup cooked spaghetti or 1½ cups of medium-sized macaroni) provide about 210 calories, 8 grams of protein (10 percent of USRDA), 1 gram of fat, and 42 grams of carbohydrate (as starch). Since pasta made from refined flour is enriched, by law it contains reasonable amounts of iron (10 percent USRDA), riboflavin (15 percent), niacin (20 percent), and thiamine (35 percent). And chances are you add a sauce and/or cheese that significantly increases the amount of protein, vitamins, and minerals in the dish. If your sauce is made from vegetables, you also add fiber. The amount of sodium depends on whether the product was prepared with salt (many are not and may say so on the label) and on how much salt you add to the cooking water. If no salt is added, a serving would contain less than 10 milligrams of sodium per serving.

Americans tend to distort the nutritional virtues of pasta by drowning it in calorie-laden sauce

The best commercial "white" pasta is made from durum wheat, which is refined into semolina and contains more vitamins and protein than ordinary all-purpose white flour.

Expert cooks recommend the pasta products made from pure durum wheat semolina since they cook up firm and slightly chewy (*al dente*—"to the tooth") if not overboiled. But even pasta purists are beginning to recognize the value of other types.

"Whole-wheat pastas" have a slightly higher protein content, considerably more fiber, and more vitamins and minerals than regular pasta. New "high-protein pastas" are just what the name implies, *two-thirds* richer in protein than ordinary pasta, and a help in achieving a well-balanced meal.

By law in this country, anything called a noodle must contain at least 5.5 percent egg solids, giving "egg noodles" an added boost of protein, vitamins, and minerals, as well as adding some cholesterol to an otherwise cholesterol-free product (not enough for most people to worry about as long as they don't eat egg noodles every day).

"Light pasta" has about one-third fewer calories; but since pasta is not a high-calorie food to begin with, I can see no reason to pay more to get less food unless your allowable caloric intake is very low.

Oriental noodles can be purchased as instant noodles, precooked, dried, and packaged with a packet of dried seasonings (e.g., Japanese "ramen"). These noodles can make a wonderful quick lunch, but the seasonings are very salty and may contain MSG. I use at most one-third of the seasoning packet for the whole package of noodles.

In many areas now you can buy fresh pasta. However, this is no guarantee that you'll get a superior product. Dried pasta can be stored a long time without any loss of quality, and cooked or fresh pasta can be frozen for later use. "Prepared pasta dishes" are certainly time and energy savers. But these products are nearly always too salty and often high in fat.

Cooking with Pasta

- Fresh pasta is delicate and absorbs sauce more readily than dried, so it works best with a light, nonassertive sauce.
- Tubular or cuplike pasta traps sauces, rich sauces should be served with a flat pasta or a shape that does not trap too much sauce.
- Thin pastas should have delicate sauces.
- Egg noodles are too soft, sticky, and sweet for Italian dishes.
- Have the sauce ready (and, if possible, the diners) before you cook the pasta.
- Use a large pot and a lot of water. The more water, the less gummy the cooked pasta. Bring the water to a hard boil before adding pasta.
- Add the pasta in batches to the boiling water over the space of no more than a minute, stirring after each addition to keep it from sticking together. Fresh pasta cooks very fast—in 2 to 6 minutes—dried pasta in 8 to 20 minutes.
- When done, drain pasta immediately.
- Do not rinse the cooked pasta unless it is to be used in a cold salad, in which case drain, then rinse in cold water. ▽

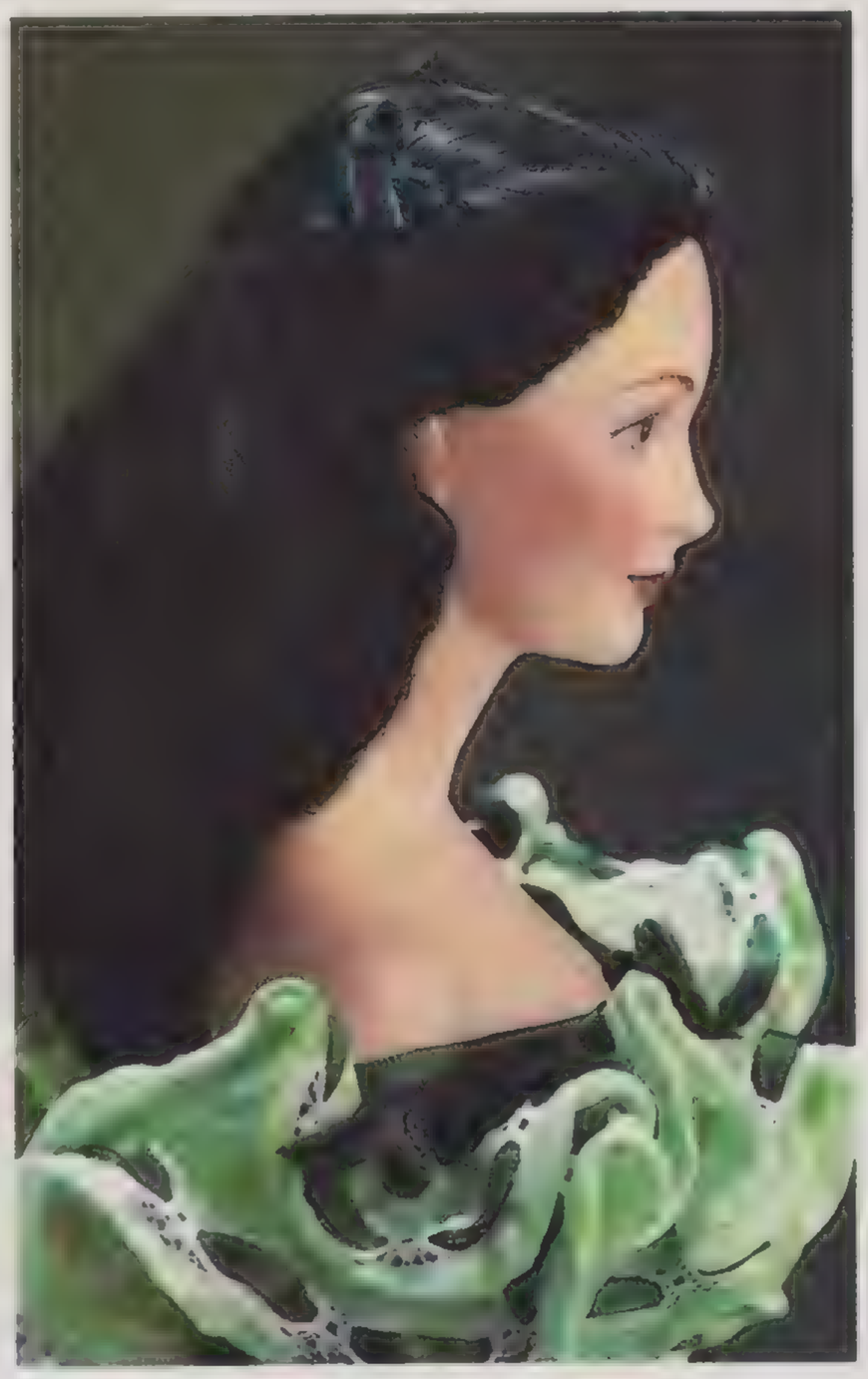
Metro-Goldwyn-Mayer
in association with Franklin Heirloom Dolls presents
its first doll to authentically portray

VIVIEN LEIGH

as

SCARLETT O'HARA

in Gone with the Wind



Crafted in fine bisque porcelain,
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There never has been a motion picture like Gone with the Wind. Or a heroine like Scarlett O'Hara, who so completely captured the hearts of millions of movie-goers around the world. For Scarlett was the epitome of the romantic belles of the gracious old South. Audacious . . . lovely . . . infinitely alluring.

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Her upper body is formed of fine bisque porcelain in one delicately sculptured piece. Her porcelain feet and legs are sculptured with the same meticulous care, and her unforgettable heart-shaped face is lovingly painted *by hand.*

Her dress is a romantic creation of green crepe de chine, its voluminous skirt and fitted bodice setting off to perfection Scarlett's southern beauty. The lavish flounce around her low-cut neckline provides a dramatic foil for her expressive face and the raven tresses curling gently upon her cheeks.

The result is enchanting. A doll that evokes all of Scarlett's compelling charm as she prepares to capture the heart of still another hapless young suitor. As she will certainly capture yours. For this is a work to delight the most discerning collector. A work to cherish, to share with family and friends, and then to lovingly hand down from mother to daughter through the years to come.

In the tradition of fine collector dolls, 'Vivien Leigh as Scarlett O'Hara' will bear the distinguishing marks of M-G-M and of Franklin Heirloom Dolls, identifying it as an original—and exclusive—issue. It will be accompanied by a Certificate of Authenticity, attesting to the authentic detailing of Scarlett's costume and the realistic portrayal of Vivien Leigh. And with your lovely imported doll you will receive, at no additional charge, a special stand allowing you to show her to best advantage.

To commission this lovely doll for your collection, you need send no payment at this time. But since it will take considerable time to craft your doll, please be sure to return the enclosed commissioning authorization no later than October 31, 1985.

---------- *Please mail by October 31, 1985.* ----------

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25

Doll shown much smaller than actual size of approximately 19" in height.

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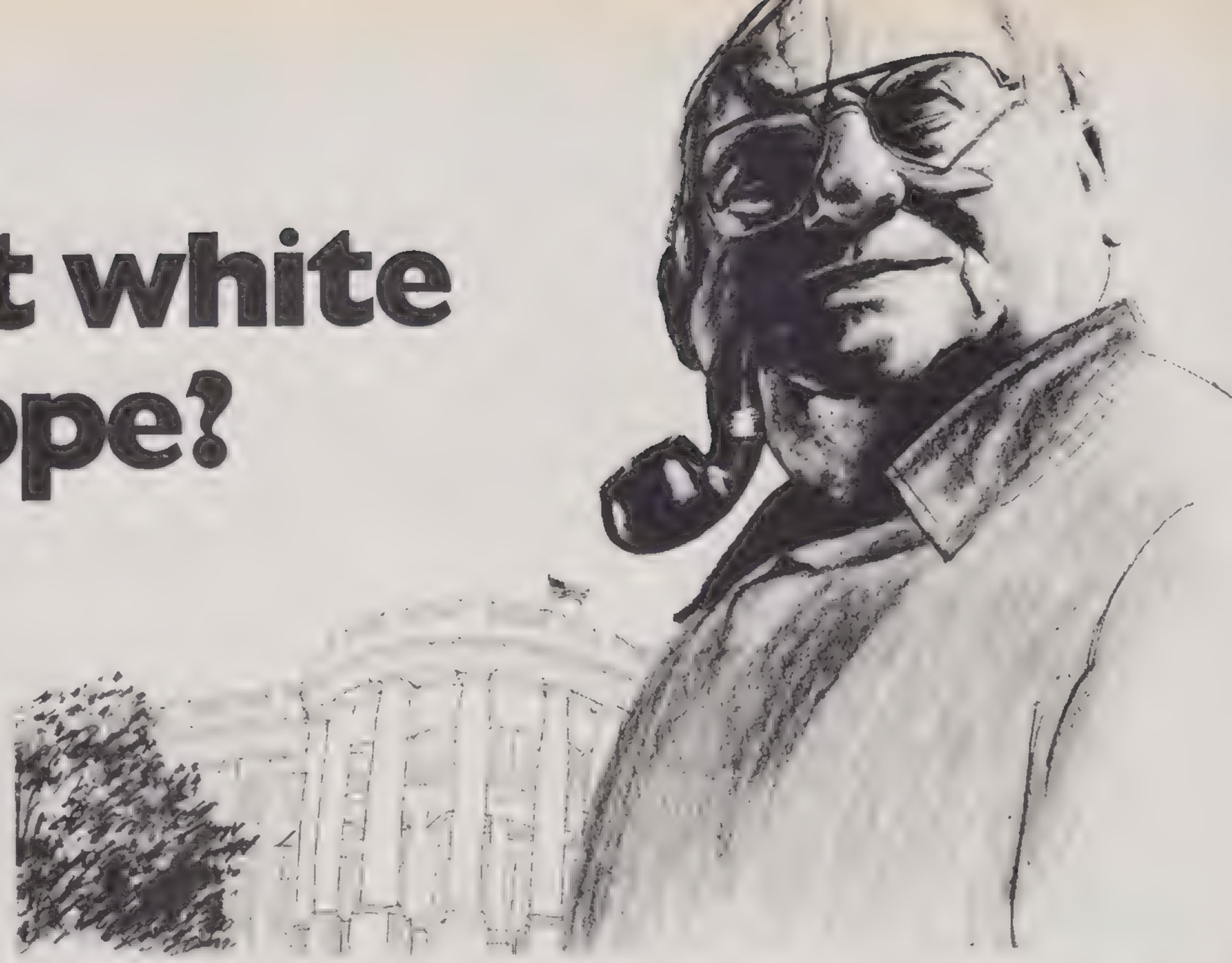
iacocca: the great white house hope?

Will Chrysler's savior parlay his celebrity as a media superstar into a stretch for the highest political office?

By Sherrye Henry



PHILIP BURKE

If it's true, as Lee Iacocca writes in his best-selling autobiography, that during his initial working years he was "an introvert, a shrinking violet," then his personality has made as dramatic a turnaround as the Chrysler Corporation, because the man exudes confidence. At six-feet-one-inch, and about one hundred and ninety pounds, he moves with the easy assurance of the powerful. Three vertical lines slash, off-center, from brow to hairline in a fleshy, heavy-nosed face with steady eyes and a mouth that can't move as fast as he can think. Authority emanates from him as palpably as the smell and smoke from his omnipresent cigar. He is, according to Leo-Arthur Kelmenson, president of the advertising agency that made the famous Iacocca commercials, simply "the smartest goddam man I've ever known," with an encyclopedic mind and an uncanny memory.

Iacocca demurs. "He has to say that. I'm the client." But he has a difficult time explaining just where his monumental self-confidence comes from. Still, he willingly makes the effort, head back, cigar tilted upward, legs stretched before him, alternately growling and chuckling as he thinks the question through.

"The world confuses basic preening and egotism, and I always get labeled by the press as a supreme egotist. There's no question that Churchill and MacArthur (I don't want to put myself in their class) get accused of that—that's that strong drive. You might be born with some of that; my father had that kind of drive. Anything was possible if you worked hard and put your mind to it. I worked hard at Ford, wanted to be president, made president on timetable (that's true—not part of the folklore, missed it by a year), wanted to make so-much money at thirty-five (I was a materialist of the first order) and so-much at forty-five. You work at it, you're disciplined, you're a close family, you talk a lot; I don't know, it's tough to zero in on. I always thought I was as good as anybody else and was gifted; I was born in the United States, that gave me an advantage over the rest of the world; and I fortunately got a fantastic education. But that Chrysler thing . . . I wasn't so sure after the first six months I could turn it around, I'll be honest with you. I got scared—it was just overwhelming, almost like events are outrunning your ability to cope with them, and you suddenly say, Oh my God, I'm going to drown."

Here he is again, struggling to explain the phenomenal popularity of his book. "The critics wrote, 'It's a best seller because business books are in,' but it wasn't a business book, it was a personal book. Robert Ludlum—and he's a great writer—said simply, 'It's a good read.' Frank Sinatra said at dinner at his house, 'Why are you guys arguing? He's a success. If he were a failure, no one would have read it.' I didn't intend it, but I hit a nerve out there. There's this uncertainty beneath the surface of our prosperity. We're getting tangled up, sending our jobs overseas with the trade deficit. The guy in the street doesn't know that, but he knows Joe Blow next door lost his job and his factory moved to Korea. The deficit didn't sell as a presidential issue, but people are beginning to ask, 'How can we keep spending all this money with no money coming in—won't they go broke like my household or small business did?' If I had to take one common denominator from my letters, it's 'I've been telling my kids there's no free lunch, and I make 'em read passages of your book, that you've got to work hard, keep your feet on the ground, got to have manners and integrity'—that's what they latch on to—perseverance, fundamental values, right through to patriotism. You gotta love your country, your family—that's it, that's why they're buying the book."

But why are they buying the man? *U.S. News & World Report* recently polled national leaders, asking which Americans outside government exercise the most influence in the country, and Iacocca—the Rocky of Cardom, who picked the moribund Chrysler Corporation off the ropes and prodded it to turn in its best year in history last year—led media stars, bankers, religious leaders, and everybody else. His explanation? "The commercials. That's what elected Reagan. I'm cynical about this, TV's a monster. *I* could probably run for president and make it if I came off well on TV. Some guys are good at it, some are lousy, but commercials give you visibility, name recall. And then—I don't know—you gotta be doing something with your life. I'm not a movie star; they're not giving me an Emmy for acting. It all comes on top of the turnaround at Chrysler. I guess the core was TV coverage of the Congressional hearings, when my mail started to take off. There was somebody pointing the finger at Congress saying, 'Give me the aid and I'll pay you back,' and then three years later, giving them the check for a billion two hundred million dollars. Why wouldn't Americans want to identify with that kind of success?"

> *If I had to take one common denominator from my letters, it's "I've been telling my kids there's no free lunch. . .you've got to have manners and integrity"*

In the Chrysler plant in Detroit, where full-color pictures of Iacocca and the slogan "We have one and only one ambition: to be the best" beam down from every wall, his employees identify *(Continued on page 254)*

There's not a forehead,

nor a nose,

nor a cheek,

nor a chin,

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lee iacocca

(Continued from page 252)

with that success. They unabashedly call him a hero and describe him as charismatic, cheering and waving whenever he comes on the floor. He is just as frequently mobbed in New York City, where he's driven about and jostled in elevators by an admiring public often enough to frighten him. He averages a thousand requests a month for speeches, and receives more than five hundred letters a day, offering everything from praise for the book, to opinions on the cars, to pleadings that he run for the presidency.

The Italian immigrant's son has fulfilled, on three separate levels, the American dream of success: he has become a media superstar through his commercials, a publishing sensation through his book, and a business god for bringing the industrial Lazarus back to life. The unanswered question, which he seems to allude to as often as anyone else, is whether he will compound his abundant celebrity and stretch for the highest political office in the land. As savvy a pundit as William Safire of *The New York Times*, while assessing possible Democratic candidates for '88, wrote that Governor Mario Cuomo "looks over his shoulder at a cloud no bigger than a man's car, at the only other Italian-American with a chance of becoming President next time around. That is Lee Iacocca, perennial *Time* cover subject, the Democratic Willkie, a businessman whose heart and guts have been projected hundreds of times through everyone's television screen, and whose book is outselling the Bible in hardcover." Like Cuomo, Iacocca denies any designs on the job, though, unlike the Governor, he suggests he just might end up with it.

"I don't *want* to run for public office—that would make me as unhappy as hell, it would kill me; but I imagine if I wanted to take a deep dive, I could come close, and that's what worries me. It would be nice to run and not make it. . . I have my five hundred letters a day telling me what the people are looking for out there, but I have no desire for office. That's starting over again. How many mountains do you want to climb? You don't jump from one peak to another, you know. You gotta go into a trough and come back up, and that's very trying. It's as Jimmy Carter said to Mike Wallace on TV—they were talking about my being president—he said, yeah, I'd be a good one, but the path to get there is tortuous. And from a practical standpoint, I don't think I could do it. You must be of a certain temperament, within ethical boundaries; you must have integrity and moral values and believe one thing, but your face to the public has to be somewhat different. Some personalities can't do that—I know myself, I *can't*. But people write and say you must give your life for your country, even though it's not something you want to do, so I don't know. . . I've always been in the car business. It's not dull around here, you know; we're not selling toothpaste."

> *He cut his salary to $1 a year in Chrysler's bleakest days, and then exacted concessions from management, suppliers, creditors, and the unions. The trick, he says, is equality of sacrifice*

Still, for all his denials, Iacocca *sounds* like a potential candidate. Just as he reached out of the televison set and grabbed America by the lapels, daring them to buy better, now his speeches exhort his audience not to be lulled into complacency by the refreshed economic climate and *to do something about it*, fast, before the country goes broke. "I see disaster in about twenty-four months," he informally told a group of visiting magazine editors, "unless they start to nick away at this whole

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policy on budgets and trade deficits. Ronnie Reagan still believes we'll grow our way out of this, although now he appears to be wavering a little. I'm optimistic about the automobile side. What I'm not optimistic about is the things beyond my control. I can make speeches, I can get mad, I can vote against them, but we really don't have a trade policy or fiscal policy worth a damn. I'm harsh on this administration because they are too ideological. They say free trade forever—what does that mean? We'll *embarrass* them into opening their markets? They don't know the Japanese. They're talking this thing to death, and there are crises around the corner. If there aren't, then it's time for me to pass on out of this world, because there *is* a free lunch."

With passions like these, Iacocca is beyond selling cars. Denials aside, and inadvertent as the message may be, by presenting a different set of policies, Iacocca is selling Iacocca. And he possesses the natural qualities of a political leader: he is alternately a cheerleader, pulling along the less inspired to his vision of victory; a preacher, delivering the folks fundamental, down-home values; and a teacher, insisting that his students do their homework *now* and get the answers *right*.

His friends say the man deserves some peace now—time to enjoy his new farm, his reading, his adored daughters—and wonder if he is up to the personal sacrifice that political life would require. Leo Kelmenson, again: "He's intensely human, easily hurt, a mush cake down inside. One problem is he's pumping himself up to be this bigger-than-life image—tough for anyone to do—and he's a very, very private man. Suddenly becoming a bigger-than-life hero, well, he's got to love it, but hate it at the same time."

But "where the rubber meets the road," as Iacocca likes to say, no great victory is won without personal sacrifice. He cut his salary to $1 a year in Chrysler's bleakest days, and then exacted concessions from management, suppliers, creditors, and the unions. The trick, he says, is *equality* of sacrifice, when adversity pulls people together and everybody bleeds. Lido Anthony Iacocca is before all else an immigrant's son, conscious of the promise of a country that allows the destitute and homeless to raise children who can succeed to the pinnacle of success and recognition. He points to the Statue of Liberty and Ellis Island restoration projects for which, as chairman, he is raising $230 million; he sees both sites as symbols of what this nation stands for. "We gotta get back on the track, use our ingenuity. When we pull together, we can move a mountain. Immigrants identify with that. The Statue of Liberty for them is a reaffirmation of our faith in freedom; but Ellis Island is reality, which says now that you're here, you've got a responsibility to work like hell. Freedom doesn't mean anything unless you do something with it."

So how will Lee Iacocca pursue his freedom to do and be whatever he chooses? At sixty, he is a vigorous man who believes in working until you're eighty—"I'd never go to a rocking chair or play golf every day, I'd go crazy." He has absolute confidence in his administrative abilities. "The kind of people I look for to fill top-management spots are the eager beavers," he says in the book. "You don't need many. With twenty-five of these guys, I could run the government of the United States." He has more money than he can spend—the millions of dollars of profit from his book are going to diabetes research. Only sick once in his life, he claims he was born lucky—"Maybe there is a God who has plans for you"—and the loss of his beloved wife in 1983, his only acknowledged sadness, must have been mollified by a recent engagement to thirty-four-year-old Peggy Johnson. He is acclaimed nationally and internationally, and possesses the unusual ability to speak to the concerns of both management and labor, while espousing fundamental values that cross all economic and social lines. Through a unique set of circumstances, Lee Iacocca may be the one private citizen in the country who has the credibility to aspire to the presidency.

But will he go for it?

One of Iacocca's favorite sayings is: "In order to hit the duck, you have to move the gun." In this case, that translates to a garrulous, likable man who thinks he has the answers, who very soon now must stop talking, swing his shoulders into the effort, and fire. ▽

Sherrye Henry *has a daily interview program on WOR radio in New York City.*

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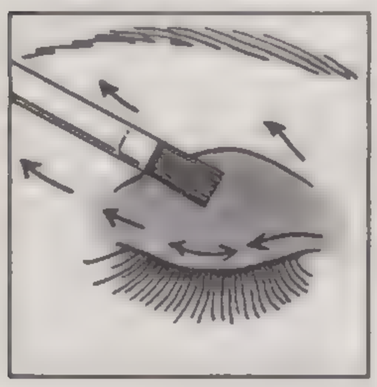

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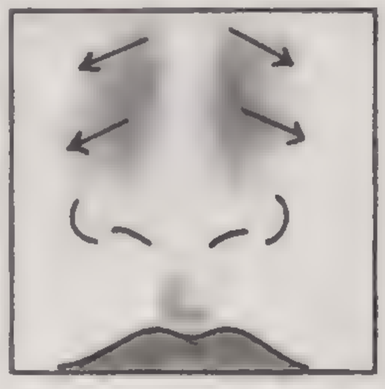

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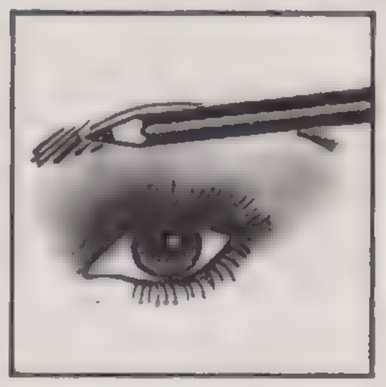

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AIR CARE

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Recent tests on 15 quality shampoos show that residues keep accumulating each time you shampoo. It's a fact of hair life!

Getting rid of the build-up. Make no mistake. You must, temporarily, switch to a shampoo with super rinsability. One that has gently proven its power to revitalize the hair. And don't put it off. Shampoo build-up is more than unattractive: it can impair the soft feel of your hair, . . . its manageability . . . and it can eventually harm your hair.

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The clincher: in addition to freeing you from most build-up in a single washing, Neutrogena leaves a scant residue, a negligible trace compared to the other shampoos tested.

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LAW &

This fall, the Supreme Court will review its 1973 *Roe v. Wade* ruling on abortion, which set the standards for legal abortion throughout the country. Only two years ago, the court re-examined this ruling in an Akron, Ohio, case without making any changes. Why, then, did the court agree to reconsider *Roe* yet again —especially when Chief Justice Burger so recently complained that the court was overburdened?

This new round of agonizing has been provoked by two cases—*Thornburgh v. American College of Obstetricians and Gynecologists* and *Diamond v. Charles*. They challenge state laws supposedly written to protect women, but that in practice restrict access to abortions. *Thornburgh*, a Pennsylvania statute, requires that the method used in a late abortion—when a fetus might, in a doctor's opinion, be viable—be the one most likely to result in a live birth. (Try that idea on a woman who decides to undergo a late abortion because her child would be born with terrible genetic defects.) The statute also requires that a second doctor be present during late abortions and that, prior to any abortion, written information be supplied to the woman by the physician him or herself (rather than, say, a nurse) describing medical risks. Although these regulations probably won't save any women or fetuses, they will make abortions far more costly, both emotionally and financially.

Diamond, an Illinois statute, requires that a doctor save any aborted fetus that might survive outside the womb. Any doctor not following this standard would be subject to prosecution. (This kind of pressure could well lead many physicians to stop performing abortions altogether.) When prescribing birth control, a doctor must inform a woman that certain "prescriptions or devices"—including IUDs and some varieties of the Pill—work, in effect, as abortifacients. (If *Roe* is overturned and this law is upheld, it could then create a legal justification for limiting birth control.) Failure to inform a woman could result in a criminal charge against the doctor.

Both of these statutes were judged unconstitutional by the Federal Appeals Court; the Supreme Court will be deciding whether to reinstate them. For the court even to hear them, at least four of the nine judges had to be willing to review. In the 1983 *Akron* case—which was legally similar to *Thornburgh* and *Diamond*—only three justices wanted to change abortion laws in general; so at least one of the other six must have had a change of heart.

The Department of Justice, under Ed Meese—who requested the review of *Roe*—wants decisions regarding abortion removed

Are abortion rights coming to an end? Only the Supreme Court can tell...

WOMEN

BY GAYLE L. NILES

from the federal sphere and returned to state legislatures. Before *Roe*, abortion was available "on request" only in Alaska, Hawaii, New York, and Washington, and under limited conditions in fifteen other states; before 1967, it was virtually unavailable—legally—anywhere in the U.S. But in 1973, the Supreme Court ruled that the right to choose an abortion is part of the "fundamental constitutional right" to privacy. Fundamental rights—including the right to vote, to travel, to speak and worship freely—are part of the basic framework of our society, so important that they must be preserved in a unified manner.

Will the justices of the Supreme Court alter their position, or is this current effort just a political move by the Reagan Administration? The membership of the court has not changed in the two years since it decided *Akron* by a vote of six to three. Justices Byron White, Sandra Day O'Connor, and William Rehnquist were the three who wished to overturn *Roe v. Wade*. Justice O'Connor authored the minority opinion that called for strict regulation of both physicians' facilities and the circumstances under which women could have abortions. Her well-reasoned assault on *Roe*'s division of pregnancy into trimesters and its assump-

> *If the court overturns Roe, women can expect a period of chaos in abortion laws—every state will be free to write its own rules*

tion that "viability" of a fetus begins in the third trimester could attract the additional two votes needed to overthrow *Roe*.

On the pro-choice side of the question is Justice Harry Blackmun, who spent one and one-half years writing the *Roe* decision, joined by Lewis F. Powell, the author of the *Akron* decision, and the traditional liberals, William Brennan and Thurgood Marshall. The swing vote belongs to Warren Burger or John Paul Stevens, whose opinions in this area have varied.

It is difficult to call the coming vote exactly because the Supreme Court is a political as well as a judicial organism. A justice who is not totally committed to one view may trade a vote for support on a case of greater personal concern. Court watchers are also factoring in the ages and much-discussed ill health of several of the justices likely to vote in favor of *Roe*. (The question of who would be chosen to replace the present justices was made into a major campaign issue by Walter Mondale, and speculation hasn't stopped since then.) The final decision could be determined by a justice's absence or presence. A justice who is unable to vote is not replaced; the total vote is just reduced by one—although a majority is still required to hand down a legally binding decision.

If *Thornburgh* and *Diamond* are upheld by the Court, and *Roe* overturned, women can expect a period of complete chaos in our abortion laws. If *Roe* goes, every state will be free to write its own rules. Women could be forced to travel to states where abortion remained legal, to submit to degrading legal and medical runarounds in states where abortion was restricted, or even to leave the country to get safe abortions.

If abortion rights are upheld by the court, women's troubles will still be far from over. The court might "modernize" *Roe v. Wade* and push back the deadline for fetal viability, making late abortions harder to obtain. The most predictable result is that, no matter what happens, the political battle over abortion will continue.

Gayle L. Niles, *coauthor, with Douglas H. Snider, of "Woman's Counsel: A Legal Guide for Women" (Arden), practices law in Virginia.*

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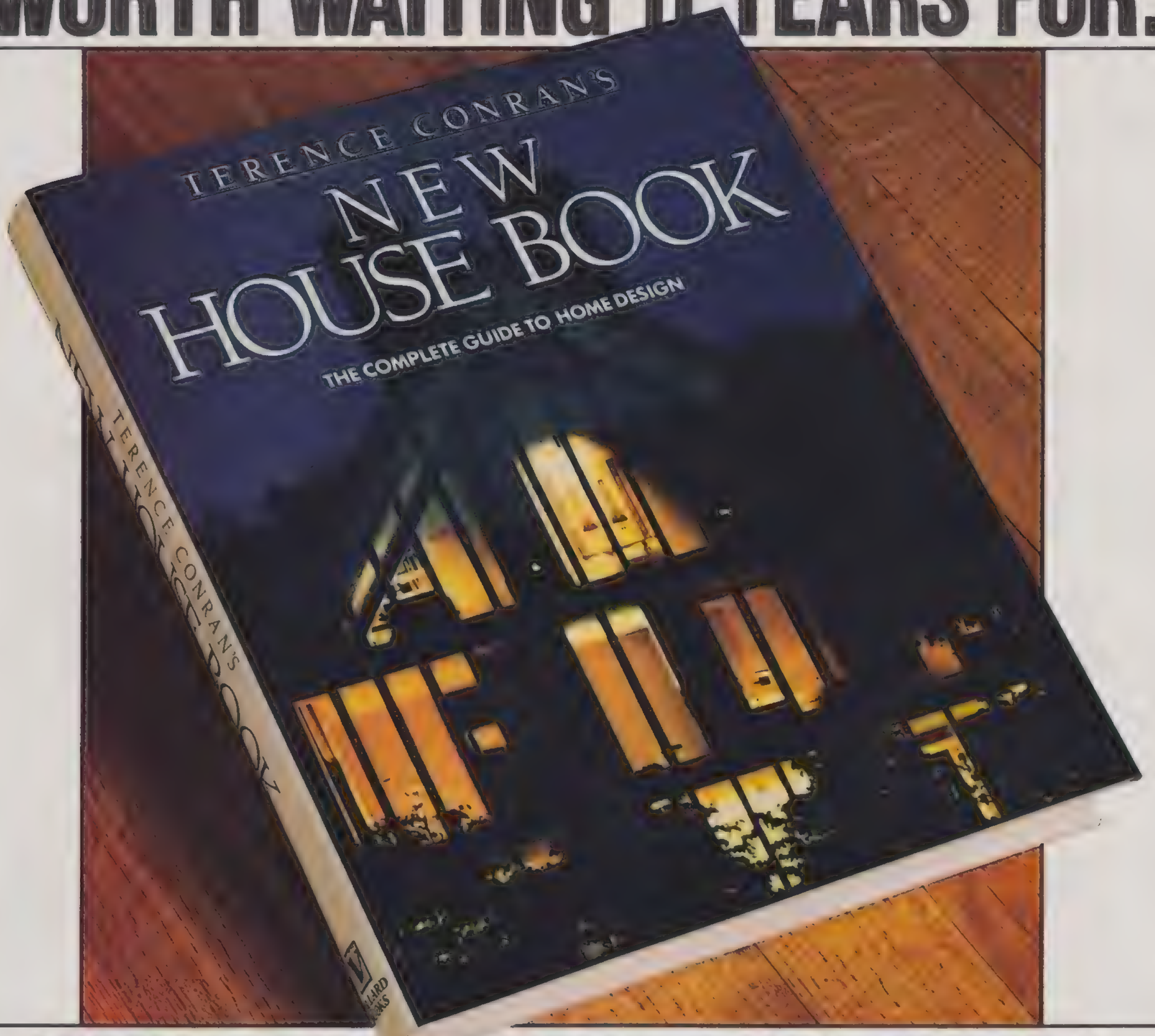

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F.Y.I. A conversation with the world's most sought-after embroiderer, François Lesage. By Kathleen Beckett

Not far from the baroque splendor of the Paris Opera house lies another French institution dedicated to spectacle: the house of Lesage. Its setting—three floors of work space in what used to be a nineteenth-century bourgeois apartment—may be less grand than Garnier's masterpiece. Its product, however, is hardly less magnificent, for Lesage is an embroidery house: the most prestigious in the world. Seventy percent of the "brilliance" at the world's top designers—Givenchy, Bill Blass, Oscar de la Renta, Jean-Louis Sherrer, Carolina Herrera; the lion's share of dazzle at Saint Laurent (seen most graphically at the Metropolitan Museum of Art retrospective); the glittering classics of Balenciaga and Schiaparelli; and the sparkling surprise of this year's Paris collections—the trompe-l'oeil belts on Lagerfeld's "chain gang" dresses at Chanel couture: all, creations of Lesage.

What else can be spectacular about Lesage's work: the price—a single piece reflecting perhaps thousands of hours of handwork, at up to $40 an hour. But as the basic law of economics states, such high prices imply a high demand. No longer considered merely an accessory to fashion, embroidery has been elevated to an integral part—and never more so than this year—due, in part, to the effort of Lesage.

> *"Once, for Schiaparelli, we made some embroidery with shells. . .We needed hundreds of shells, so all the workers ate nothing but mussels for a week"*

Behind the house of Lesage, there really is a Lesage. François, fifty-five, is the son of the founder and has run the business for the past quarter century. "In 1924, my father took over the house of Michonet, who had been the embroiderer for Napoleon III. My father did the embroidery for Worth, Paquin, Molyneux, Lelong. And he was commissioned by Madame Vionnet, where my mother was *modiste*. They met and made their first creation together—me."

At that time, there were over forty embroidery houses in Paris. Now there are four or five. Many succumbed during World War II; others, earlier, during the Depression, when the "art" of embroidery was threatening to die out, too. A glut of shapeless, uniformly beaded dresses—the flapper sheaths that shimmied and shook doing the Charleston—did little to further imaginative design. "Someone was needed to renew the spirit of embroidery, and it was Elsa Schiaparelli in collaboration with my parents," Lesage claims. "She would call them up and say one word, 'circus.'" Out of that directive would spring her famous circus collection, with elephants dancing and acrobats flying across the front of a beaded bolero. Her novelty revolutionized fashion. "She made all the jokes possible," Lesage says, and today many designers owe her gratitude. "This year, I made candelabra and clocks in the spirit of Schiaparelli for Karl Lagerfeld at Chanel." And earlier, Lesage crafted the famous "Les Yeux d'Elsa" for Yves Saint Laurent—his tribute to the inspiring muse.

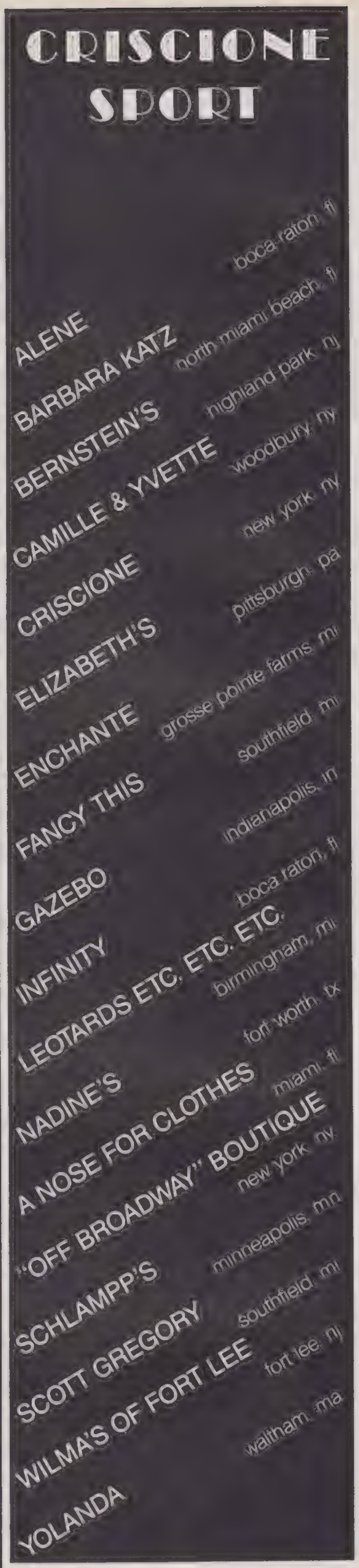
"When I made 'Les Yeux d'Elsa' " (a jacket with a beaded bodice containing two strategically placed eyes), it was difficult, being a gentleman, not to make the eyes crossed." Other unexpected incidents: "Once for Schiaparelli, we made some embroidery with shells, putting little holes at the ends. We needed hundreds of shells, so all the workers ate nothing but mussels for a week." Then there was what he considers his most whimsical creation: the famous "dress for a night": "Jacques Fath threw a fabulous fête every year, and we made the gown for his wife to wear. It lasted just one night, and it had to be sprayed constantly with water." The material? Ferns encrusted with rhinestones.

Other materials are more expected: pearls, faceted stones, bugle beads, and paillettes. In an industry where few things have changed over the centuries, the paillette is an exception. "They used to be made of the bones of beef. The man who made them would go to the butcher shop every morning. He would melt down the bones and add the powder of crushed mother of pearl or fish scales. The colors and the iridescence were beautiful. You can see the difference in today's, made with acetate."

One day, Lesage "invented" a new paillette—by accident. "Our workroom was heated by a coal stove. Some paillettes fell on top and, pouf!, they puffed up just like popcorn." They were used in many of the fruit motifs in Schiaparelli's Botticelli line.

What else has remained virtually unchanged at Lesage is the way the work is done. "There are two ways we embroider. First, with the crochet hook. This has been used since the end of the last century. It goes very fast and enables us to use very, very small beads"—a necessity, weight-wise, for some pieces—"because a needle does not have to pass through." The needle is the other method, "unchanged since vestments were made for the church back in the Middle Ages."

The tradition is renewed yearly by the graduates of Paris's three *(Continued on page 264)*



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LASPATA/DECARO STUDIO

(Continued from page 262)

schools of embroidery. "The average age of my workers (sixty-five in-house, one hundred more working from their homes) is twenty-eight." Schooling lasts three years, "but in my opinion, it takes seven to make a good embroiderer." What traits must one have? "Meticulousness, dexterity, sense of movement, color, shape," and that indescribable "eye" that can come only with experience.

It can take eight embroiderers, working full time, a week to complete just one piece. "For Chanel this season, we made a spray of flowers across the bodice of a dress. It was inspired by an eighteenth-century teapot. All the background is made with paillettes—seventy thousand of them—to look like porcelain. The leaves are green paillettes and grey bugle beads—the smallest size we can use. And each flower consists of twenty very small petals, made one by one, backed with satin, and

> *"We are the applause, the photos, and the fireworks..."*

attached like an artichoke leaf. Each flower has about ten thousand paillettes and six thousand bugle beads. It took three hundred and fifty hours to make, and cost $12,000.

"Our longest job was a bridal gown for the daughter of an Arab king—a white silk dress with a ten-meter train designed by Jean-Louis Sherrer, embroidered with pearls and rhinestones." The bill? "One million francs for four thousand hours of work."

Those seeking to make embroidery more affordable are presenting the biggest challenge to the future of the house of Lesage. Unlike most progress, the latest innovation does not involve mechanization or technology. The "new" embroidery is done by hand—in China and India, where payment to workers is low. "More and more, I see my work becoming a laboratory for new ideas," Lesage laments, "which is then copied by low-cost labor."

For the present, the house of Lesage still shines, nurtured by another stable French institution: the haute couture. "It is the incubator for creativity. It does not exist just to make money—sometimes Saint Laurent, say, makes something just for himself, for art." With any concern of commerce dismissed, Lesage can boast: "We are the applause, the photos, and the fireworks of a collection."

Why does the house of Lesage blaze brightest? "I have been raised in this business. I was born with its smell in my nostrils. I'd stop by the office after school, at age seven, grab a pencil and start sketching. At this point, I have made fifteen thousand embroideries. The designers trust me. By this time, I know my job; but I keep learning every year." *(For examples of embroidery in all it's glory, turn to the couture pages, later in this issue.)* ▽

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starting up

One-on-one gets you moving, motivated. Here, what to expect from a private session...

or a woman just starting to exercise, private consultation with a one-on-one trainer provides fitness guidance and real motivation. Many exercise gyms now offer such fitness evaluations; so do Elizabeth Arden salons, under the guidance of Barbara Pearlman, national director of exercise, who focuses on what she calls "figure contouring"—working specifically on women's problem spots and toning flaccid muscles.

Arden offers a regular schedule of group classes. You can also opt for a forty-five-minute consultation with Pearlman to assess fitness level and to work up an individual program, which can be done at home with occasional follow-up sessions.

An appointment with Pearlman comes with all the luxurious Arden-salon trappings: you are given a private dressing room plus necessary exercise gear (leotard, robe, slippers), then led to Pearlman's mirrored office.

At the first session: as you walk around the room, Pearlman observes your body-weight distribution, posture, areas of flabbiness, sagging abdominals (these may contribute to back pain), etc., and asks about life style.

If you are unmotivated to exercise on your own, Pearlman will suggest private classes twice a week. "If you see changes, start feeling better, you become motivated." Another option for "nonexercisers": a "mini" home program to do for fifteen minutes, five times a week—*not* a total program but enough to get you started exercising regularly and for you to see improved muscle tone.

To help design your personal program, Pearlman puts you through simple movements which indicate agility, flexibility, stamina, strength. Soreness indicates weak muscles—if you sit most of the day, says Pearlman, this will probably occur in your legs.

Talking to Pearlman as you move aerobically until your breath feels shorter indicates, to some degree, your aerobic level. If, like most of her clients, you are a beginner, you probably haven't exercised aerobically. She starts you out gradually, discusses how to incorporate aerobics safely into your program. (*Note*: Most exercise pros require your doctor's okay. Pearlman prefers to talk to your doctor herself to get a better "reading.")

If your weight is "on target" but you sit in an office all day, the program Pearlman devises for you will emphasize toning, increasing flexibility. If you don't get any aerobic activity—but claim your day is already packed—Pearlman will teach you how to sneak it in. If you opt for her fifteen-minute home program, Pearlman organizes some simple strengthening exercises for abdomen, legs, buttocks, and back—pelvic tilts, roll-ups, leg lifts, back strengtheners—plus one exercise for posture, another exercise for relaxation.

The point of Pearlman's abbreviated approach is to give a woman a simple program *that she will follow*, that provides some tone, helps to prevent minor aches, fatigue, and relieve tension. Keep in mind: Exercising for fifteen minutes five times a week is *not* an overwhelming commitment. It will not significantly change your body shape or make you stronger...but as you progress, you'll become more motivated, more inclined to add new exercises, and eventually reach goals.

Total cost for Pearlman's fitness evaluation: $150. Total time: 45 minutes. Money and time well spent. —AUDREY LIOUNIS

Note: Pearlman's exercise consultation is available cross-country at all Arden salons, which she visits twice a year. This month only, you can get a 30-minute evaluation with Pearlman for $60. She'll be in the Beverly Hills salon, October 2-3; New York, October 15-18; Washington DC, October 29-30. More information, call (212) 407-7908.

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Q4

Pushing your body, caffeine & exercise, shaping vs. building muscle

Q The more I exercise aerobically, the more I want to push myself. Will stepping up my workout improve my level of fitness?

A "Many exercisers have the mistaken notion that if a little exercise is good, a lot must be better," said Jack Wilmore, Ph.D., professor, department of physical and health education, University of Texas. "Overzealous exercise may not be as beneficial to the muscular/cardiovascular systems as a moderate program."

Determining how much exercise is enough/too much is an individual issue with a number of variables: type of activity, its intensity, duration, frequency. A recent study found that while a thirty-minute aerobic workout was more beneficial than a fifteen-minute program, forty-five minutes didn't provide significant improvements in fitness, but did *double the rate of injury* over a year.

"Runners, for example, tend to develop overuse injuries of the ankles and knees when they exceed their normal weekly mileage," said Dr. Wilmore. Other exercises—e.g., swimming—done in excess may not cause immediate overuse injuries, but also may not enhance fitness.

A study by David Costill, Ph.D., director of the human performance laboratory at Ball State University, revealed that when athletic swimmers cut their workout in half, they performed as well or better in competition. "If you're exercising for fitness—not competition—you probably don't need more than thirty minutes of aerobic exercise four times a week," said Dr. Costill.

Symptoms of overtraining: resting heart rate becomes elevated; quality of sleep and exercise deteriorates; appetite diminishes; energy wanes. "If you notice any of these symptoms, try taking a day off from exercise, reducing your mileage, or choosing a different form of exercise," said Dr. Wilmore.

To monitor exercise intensity: keep your heart rate within your training range; slow down if you can't carry on a conversation. Pushing too hard increases risk of injury and also undermines your ability to finish the workout.

Q I drink a cup of coffee in the morning before I exercise. Is this bad? What effect, if any, does caffeine have on the body during exercise?

A Drinking a single cup of coffee before exercising is probably harmless, but two cups or more may not be without ill effects. According to a recent report in *The New England Journal of Medicine*, a dose of 200 mg of caffeine—the amount present in two cups of strong coffee—can cause a combination of abnormal heart rhythm and increased heart rate.

Both aerobic (e.g., running) and static (e.g., weight-lifting) exercise stimulate the heart and increase heart rate. The effects of caffeine superimposed on those of exercise may place an unnecessary strain on the heart.

Q Is there any difference between body shaping and body building?

A "Body *shaping* is an approach to fitness that combines a low-fat diet with aerobic exercises (to burn fat), and conditioning exercises (to tone muscles)," said Mike O'Shea, Sports Training Institute, NYC. "The goal is to give more definition to the body—to reduce body fat and to trim certain areas while building and toning muscles in others," added California trainer Dan Isaacson.

"Body *building*, on the other hand, is not so much a total approach to fitness as it is a method for increasing the size of specific muscle groups. The terms may be confusing because body building obviously involves some degree of reshaping," Isaacson said. But training methods also differ. To body build/increase muscle mass: do slow-paced lifting routines with heavy weights. For reshaping: do a rapid-paced routine with a lot of exercise variety and a great deal of lightweight repetitions.

Isaacson added that women interested in body building should not lose sight of the importance of adequate aerobic exercise (and proper diet) for overall fitness. His recommendation: a minimum of three twenty-minute aerobics sessions a week at 70 percent of maximum heart rate. ▽

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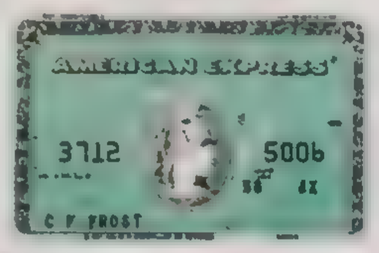

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VOGUE

SPECIAL REPORT

New York International

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The city that never sleeps inspires our most extravagant dreams. Like a glittering magnet it lures artists, entertainers, chefs, designers—the best and the brightest, the most ambitious and audacious—from all over the world. (If you make it in New York, you've made it everywhere.) Here, a special report on the style and substance, the trend-setters and old-world charmers; the uptown, downtown, and side streets of treasures and temptations that are making New York the new international city

Tom Zimberoff/Sygma

tan!

Details, last pages
King

new york: life at the center of the world

BY JOAN JULIET BUCK

Steven Meisel

What sets New York apart: its universal character, the brightest talents, the freshest ideas, the best of the best... from all over the world. Right: A dazzling symbol of the city's racy, exuberant style—its international mix. From Brazilian-born Carlos Falchi, a red/gold "collage" bag; from Italy's Portolano Products, magenta suede gloves; and from New Yorker Steven Rosen, an armful of sparkling metallic-fabric bracelets. Details, last pages

Until forty years ago, any man who was a real man had, at some point, to measure himself against a war. Today, any man who is a real man has to measure himself against New York City, and that goes for any woman, too. To refuse is to be a pacifist, a coward, and a ninny. The young and able-bodied of the Western world are haunted by the imperative to move to New York and make something of themselves. The past century has made New York America's capital, no matter what the official truth is: and the last five years have made New York the center of the world. For those in publishing and broadcasting, in the business of art, fashion, or entertainment, New York seems to be the only place to operate, the true test of mettle and brains. For those in silicon chips and greenmail and aerospace and oil, New York is the place to be seen once you have been recognized as a successful operator. In a time of peace, the test is no longer survival but success; and New York is the embodiment of success.

New York is more: more people, more noise, more movement, more life, more exposure. It exists as both time and space: the peak moment, spotlight center stage. If one were to situate ambition geographically, New York would be the middle dream, exactly between the nostalgia for the past (Europe) and the challenge of the future (the Pacific basin). It is the present, more than any other place on earth. The extremes of temperature and the poor state of the streets, which used to be causes for complaint, are no longer of any importance. New York isn't easy. Bring a fur. The rewards are bigger than the drawbacks.

A city that is the present is constantly at risk of being more an idea than a solid place. If New York is not only the present but also the Big Time, the duty of everyone alive is to participate in its existence: indeed, to stay away from New York is to live in the past and to refuse the challenge of opportunity. All the other cities where art and culture and the feeling of *now* once bloomed seem to have grown pale by comparison. The recent migrations of British, French, Italian, German, and Austrian gilded youth, of academics and entrepreneurs, have been fueled more by a blind drive to be at the center of things than by a fear of anything specific at home. Traditionally, a young person must come up from the provinces to the capital for initiation into life, its tricks and its meaning. The planet has not yet become one country, but right now it has only one center, what Spengler called the "world city," and that is New York.

There is a difference between classic immigration and the current migration. The first is the flight from oppression and famine, which entails a severe and punishing adaptation to the new environment: it is what populated America. The present movement to Manhattan is much more that of well-heeled, intellectually accomplished *Gastarbeiters* coming to review books or to build skyscrapers. Classically, New York City is where you bring your work when it is ready to be seen: people engaged all over the world in the making of culture established the tradition of selling raids on the city. It was here that those who could buy the Van Gogh, understand the movie, and applaud the play would be found. What is new is the desire on the part of the art dealers and critics, actors and designers and composers, to stay and become New Yorkers, not out of necessity, but out of choice.

Because of the city's strangely abstract identity, one cannot say that all these new migrants have settled in the same place. There are as many versions of New York City as there are people living here. The reality of the city is truly up to the individual's perception. In the cities of Europe, you must shop for food at a specific time, because the food shops respect the owner's desire for an orderly life. In England and in France, you can watch TV only until around midnight—one reason why VCRs became popular earlier in Europe than in America. In London, you can rarely get a

taxi; in Paris and Rome and Milan, you'd better call one; in New York, the streets appear to swarm with them, which enhances the feeling of freedom and movement. You can lead six different lives in New York, or twelve—or you can use New York to be someone you would not dare be anywhere else. The city is infinitely tolerant of variety, because it *is* variety. In Washington or Chicago or Los Angeles or the European capitals, you are expected to remain the person you appear to be. In New York City, you are expected to surprise even yourself. The most placid and unassuming New Yorker will be in his own way protean and ubiquitous: a sportsman before breakfast, a shark until five, and a cultural critic at night. New York is uptown to some, downtown to others, East Side, West Side, Harlem, Loisada, the outer boroughs, or Fifth Avenue. Each person has his own perspective, as definite as that of Saul Steinberg's famous drawing of what the world looks like.

It is said that there are no true New Yorkers, that no one was born *(Continued on page 280)*

New York teaches you to expect the most and the best — even if you have to keep moving to find it all ("Taxi!")

The only way to absorb the city is as confusion and movement, without too much attempt at order

(Continued from page 279) here. This is nonsense. It is true, however, that many prominent New Yorkers come from somewhere else. The director of the Philharmonic, Zubin Mehta, is from India; Peter Martins is a Dane; Baryshnikov is, of course, a Russian; the director of the Metropolitan Museum of Art, Philippe de Montebello, is from France; and the two women who are gaining the most social clout—Anne Bass, who is deeply involved with the New York City Ballet, and Ann Getty, who has just purchased Grove Press—are from Fort Worth and San Francisco. This is where you have to come to be seen and comment on what you see.

Foreigners are allowed the luxury of the immediate judgment and the reasoned assessment. It is important for people who do not—yet—live here to act as if they know the city intimately. It used to be that Europeans could sum up New York City with some knowing allusions to SoHo, Mickey Mouse watches, ghettoblasters, Channel J, fake discount stores, the popcorn-and-marijuana smell of the Times Square movie houses. But the details of the city have become less obvious. You can talk about New York City as a place that is rough and primitive: support your argument with subway graffiti, the cacophony of elephantine trucks, papaya-juice stands, and all those anthropoids running through the park in bright underwear. Or you can refute this entirely: explain that graffiti (scrawl! scribble! scram!) is the child of action painting (splash! whoosh! dribble!) and quote the prices Basquiat is getting, talk about the number of greeting-card stores to reinforce the idea of New York's tender heart, and end by showing that running is a wonderful way to be alone in a crowd. Or you can choose to see only refinement: mention the masses at the Metropolitan Museum's shows, talk about Mostly Mozart and Shakespeare in the Park, and opine that all the running is merely a semiotic analysis of: "You have to run just to stay in the same place." To live in New York City is to discover for oneself the basic tenet of Cubism, that a single perspective reduces the viewer, and therefore the only way to look at life is from a near-infinite number of angles. It takes a sober head to keep all the angles straight, and New Yorkers don't even bother: the only way to absorb the city is as confusion and movement, without too much attempt at order.

New York imports everything, and exports images of itself. Those who have not yet crossed the great water are here already by the magic of the media. Michael J. Arlen, a TV critic and novelist, once said, "The most valuable piece of real estate in New York is air time." The acreage of Manhattan is finite (despite what developers say about landfill), but air time is limitless. Air time is not only television, but magazines and songs and trends and ways of being, what's absorbed during the pursuit of leisure, the air time of the mind. Through media New York has managed to dominate the world without, so far, using force. Whatever happens in America passes through New York City and becomes a trend, which is then flashed across the globe as hot news. This is why young Milanese can tell you, accurately and unnervingly, which are the best shops, and why French photographers and Belgian dentists train yearly for the October NYC marathon. To know about New York is the next best thing to controlling New York, because knowledge is power.

There is more to know about the city than any one person could possibly experience: contact with New York is limited by your own physical reality. You can be in only one place at any given time, no matter how many invitations you get in the mail. So much is on offer that to accept one thing is to limit the possibilities. If you see one movie when you could see a hundred, what do you do about the other ninety-nine? Some nights in the fall, you can see people who have decided to try to do it all: three galleries, a dinner for one charity and a dance for another, and drinks afterward at the tail-end of someone's at-home dinner party, and a visit to one or two of the nightclubs' private events. This does not even count as overdoing it, for that would entail breakfast at the Empire Diner, one of the few places left that looks as American as a Hopper painting. The sensation of cramming everything in is described in terms applied to drugs of excitation: a rush, a high, a dizzy schedule. The most one can afford to give to any single thing in such an evening is a glancing attention that allows in only the sublime or the shocking. But there is a definite feeling of achievement once one has completed the rounds, like a thoroughly diligent postman.

A great deal of time is spent deferring choice, because with so much on offer, one does not want to make a mistake. There are three solutions to this: psychiatry, to help you find out what it is you *really* want; psychics, to tell you what's going to happen anyway; and—cheapest of all—window shopping.

Window shopping is one of the saner responses to absolute plenty and endless variety. It is not only walking down Madison Avenue on a crisp autumn day, looking at all the wonderful things in the windows and wishing you were kept. Window shopping is flicking all the buttons on the cable-TV box, from CNN to HBO to Cinemax and back to the mainstream of channels 2, 4, and 7. It is having drinks in one restaurant and dinner in another, seeing only one act of the ballet for which you have subscription seats, and keeping a late date with someone whom no one knows about. It is table hopping. The owners of a club on Hudson Street called Area understand this and use it as their appealing gimmick. Area has windows, like shop windows, in which there are witty *tableaux vivants* on such themes as "Suburbia" or "Red" (even a color can be a theme). Area's owners know that New Yorkers and their out-of-town friends would rather glide through an environment where they can point at things and say "Look!" and "Gosh!" than dance or get drunk. When Lincoln Center honored Fellini recently, the crowd was polite and a little dull at Avery Fisher Hall, but intense at the party later at Area. The main theme, one of Area's less amusing ones, was "Gnarly," a word young people use to express disgust. Besides the gnarly exhibits—a body wrapped in black

plastic stuffed under a sink, and a Plexiglas tub of drowned male nudes—Area had installed its usual motionless actors in Fellini set pieces. A voluptuous creature in dark glasses lounged on a pedestal reading a book called *The Debutantes*. Asked what was gnarly about her presence, she said, "I'm not gnarly, I'm Fellini," in a convincing Italian accent. She reportedly told Fellini the same thing.

Fellini, on the other hand, told the Lincoln Center audience that to him America was Felix the Cat.

Harold Acton, in his *Memoirs of an Aesthete*, described a 1932 visit to New York thus: "No other city had given me so acute a sense of the ephemeral. The passing of things is a moving subject for meditation if you have the time to meditate." This problem has become worse: people complain they haven't had time to read their magazines in a week. New York is best absorbed as a printout, a fact sheet, an article, or an excellent French documentary. Each individual ends up processing the city as information rather than experiencing it as life. New Yorkers are so busy attending to the visitors who have come to see the ninth marvel of the world that they rarely have time to see one another: the telephone replaces physical proximity, and many New York relationships are between disembodied voices. Abstraction again.

"You have to be a millionaire to live in New York" used to be something that only a dim British heir dared say. Today this approaches the truth, for in the center of the world, prices are high. But everything is here, which saves on travel. Whereas pickled herring used to remind an immigrant of Latvia, now a Penhaligon cologne and a Hermès throw rug are little tokens of the old country. Everything you could wish to make your success more comfortable is here. When Americans move to New York City, they touch the first port of Europe, not duty free, but well stocked. When Europeans move here, they discover that they need a place in the Hamptons or in Connecticut just to cool out. And they would rather spend a year's worth of European salary on a month in an American country house than go home.

Expect the unexpected: the unique, uniquely displayed, in unusual places. Perfect illustration: the strong sculptural quality of bold "gold" outsized hoop earrings, the dramatic "snake" belt—examples of the "art to wear" concept, exhibited and sold in a new, futuristic, museum-like SoHo gallery. By Robert Lee Morris for Donna Karan at Artwear, NYC. Earrings, about $120; belt, about $1500. Details, last pages

Every complaint about New York City is based on the same expectation. As the center of the world, it should fulfill our every dream, and graciously, with no fairy-tale twists. Like true love, it should give meaning to our lives. Once you have lived here, you cannot go home again, because New York teaches you to expect the most and the best, even if you have to keep moving ("Taxi!") to absorb it. Those who have tried New York and left always live with the strange feeling that if only they'd given themselves the chance, they would have done it: made their dreams come true, tested their strength, won. By making you think that you've got what it takes—balls, mettle, soul, spirit, strength—New York is the most powerful enchantress of all. ▽

Jeff McNamara

New York/International

In Milan, the Via Montenapoleone offers up the best of Italian style; on the Faubourg St. Honoré, Parisians flit from Saint Laurent to Hermès, secure in the knowledge that to wear French dressing of a richly material sort is not simply a duty but an honor. In London, the finer points of British fashion are upheld on New Bond Street. In New York City, all these worlds come together.

On Madison Avenue, Margaret Howell's updated English sportswear politely bumps elbows with Matsuda fashion from Japan; Valentino, Armani, Krizia, and Gianni Versace shops cluster in closer proximity than they do in Milan. French sportswear, *mais oui*, faces off with Billy Martin's Western Wear, and will soon stare at Ralph Lauren. There are no lonesome cowboys—or Common Market exclusions—here.

For those who believe that conspicuous consumption, when handled with a modicum of decency, is one of life's larger pleasures, New York is becoming hourly a more pleasurable place. Madison Avenue blocks, scaffolded during months of summer construction, are smoothly polished and busily populated by fall: newcomer boutiques include Isabel Canovas, Stéphane Kélian, Krizia, and The Limited. And New York shoppers are watching for both Valentino and Mario Valentino in newly expanded versions.

A jewel called "Fifth"

At the base of The Olympic Tower (and the reflected next-door spires of St. Patrick's Cathedral), Mario Valentino opens his new

For a city of big-time evening pleasures: the pleasure of choosing from the world's best designers, the world's best dressing. Valentino's irresistible, very small dress of sensuous black silk velvet. Valentino Night. About $1330. Bergdorf Goodman. Hair, Ray Allington; makeup, Lydia Snyder. Details, last pages

On the avenue

With glittering shops, from Armani to Zitomer, NYC's Madison Avenue celebrates the finest elements of a new international style.
By Kathleen Madden

Harry Benson

Fifth Avenue shop this fall, bringing more of his supple leathers to New Yorkers: not just the shoes but the narrow skirts made from skins of tissue-paper weight, and this season's importantly shawl-collared burnt-brown leather coat—plus all the belts and bags, luggage, and hunting satchels.

Tradition has it that Americans travel with camera in hand; a Frenchwoman can be spotted by her challis shawl. And Italians turn out in remarkable leathers. On Fifth Avenue, at Gucci, that might mean a classic portfolio, a handbag—or the ultimate weekend bag, to toss easily over the shoulder, in something as non-casual as black crocodile or lizard. Salvatore Ferragamo, with its decades-old tradition of craftsmanship, offers classic pumps, a wealth of oxfords—Italian shoes known for quality and outstanding fit. Over the years, Ferragamo's crepe-soled patent-leather espadrilles have become some of the best-traveled women's shoes in existence.

The Italian fashion hand, on Fifth Avenue, spans from the sleek evening riches of Valentino to the easiest of sportswear—big sweaters, shirts, slim trousers, uncomplicated jackets—at Mondi in the Trump Tower, Fifth Avenue's own take on pyramid shopping. All at Trump: Laura Biagiotti's totally turned-out cashmeres, in a variety of guises, are standouts at Lina Lee. Famous boutiques spill forth in kaleidoscopic array: Charles Jourdan, Cartier, Harry Winston, Martha, Breustle. Asprey—London's first-family name for jewels and desirable baubles—is growing, this fall, to much larger store premises.

Fifth Avenue was tagged Millionaire's Row at the turn of the century because of its newly built robber-baron mansions. Millionaire's Row, in the 'eighties, more appropriately refers to many Europeans' Fifth Avenue duplex addresses—or to the favorite hunting ground for colossal jewelry pieces. Today, Fred Joaillier's magnificent stones line up by the Napoleonic tiaras and boutique gold links of Van Cleef & Arpels. Mikimoto supplies the Japanese pearl necklaces.

At Tiffany & Co.'s Schlumberger boutique (discreetly mezzanine-placed and one of the store's most exclusive enclaves), pearl necklaces with *(Continued on page 284)*

On Madison Avenue—store after store, designer after designer, country after country. With a selection of the best in hand, top, one of the best day looks, Emanuel Ungaro's velours turtleneck and checked pants. Emanuel Ungaro Parallele. Turtleneck, about $450; pants, about $395. Emanuel Ungaro Boutique, NYC. Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Mark Hayles. Details, last pages....More of the world's best in New York...from France, Hermès, above left, represented by their signature canvas saddlebags. And, from Italy, above right, Bulgari. Behind the doors, some of the world's most distinctive jewelry

Jeff McNamara

Top to toe, anywhere you look in New York, the most exciting, the most beautiful, the most...of everything. The most romantic shoes in New York—anywhere—Maud Frizon's shapely black velvet pump with a delicate rose...posed on—more shoes, these the print of her witty silk scarf. Shoes, about $250. Scarf, about $80. Maud Frizon, NYC

(Continued from page 283) blue or green enamel come studded with gold; big chain bracelets link rubies and gold with diamonds. Be it a Paloma Picasso gold Scribble pin, an Elsa Peretti sculptured cuff, or a Tiffany-cut diamond, good news invariably comes from the store's ubiquitous robin's-egg-blue box—one recognized, worldwide, as an American tradition.

Another tradition: Cartier shops housed in historied, landmark buildings—be they on London's New Bond Street, Paris's Place Vendôme...or in a turn-of-the-century American mansion-*cum*-palace. Fifth Avenue's Cartier outpost was originally acquired, in 1916, as payment for a double strand of rare Oriental pearls. Considering the value of Fifth Avenue real estate now, the trade seems one of Pierre Cartier's better bargains. Inside, value means updated versions of classic Cartier treasures: the modern mystère clocks, Santos watches, neat Cartier Tank watches. Old estate pieces have an almost equal lure: recently, an emerald-and-diamond cravat pin of estimable age, a Cartier Deco choker of sapphires and diamonds.

Sapphires and diamonds are apt to line up, at Bulgari, in a somewhat different way: the sapphire cut as a cabochon, centering earring clips of pale pink tourmalines and pavé diamonds. At Bulgari, a rainbow assortment of pale stones combines for wholly feminine, eminently wearable jewels: aquamarine teardrops fall from plump tourmaline and diamond clips; antique coins and cameos stud gold watchband-style bracelets, rings, and chokers. And ancient Roman gold coins still manage to look new when hanging off slender Bulgari gold snake chains.

Should even those day jewels become weighty, Bulgari's new clock—gold and white enamel striped, with a hematite base—is equally a jewel, something to tuck into a well-appointed travel bag—the bag, perhaps, of a woman who's just outfitted herself at Diane Von Furstenberg. A few doors from Bulgari, in a chic Michael Graves-designed shop, is where you find Belgian-born Von Furstenberg's new world of "couture": for fall, a black crushed-velvet knee skirt...a small wool jacket with mink cuffs.

On Fifth Avenue, should rainy days ever come: London's Aquascutum has new black slicker coats.

Upscale souk: Fifty-seventh Street bustle

The French government decorated Ilias Lalaounis this past spring for his contributions to worldwide culture and art; a Greek goldsmith of the highest sort, he has eight shops around the world—one of them in New York. On Fifty-seventh Street, $8400 may buy a Lalaounis long neck chain of hammered gold; $12,300, a necklace of golden leaf forms. His pieces come richly burnished, deeply golden, with a sense of another, ancient time, a more exotic place.

Fifty-seventh Street, these fall days, is an international bazaar: heading east from Fifth Avenue, a person passes a modern-day souk of streetside candy, fruit, and Italian-ice vendors. London's Burberry reassures us that traditional values survive style change—with men's cashmeres, giant plaid neck shawls, tweedy balmacaans. The Burberry trench remains, in a couture season of sable-lined raincoats, the classic coat (to fur-line or not) for women everywhere; the indispensible coat—for work, for travel. At Hermès, the handbags in polished wooden cases and the Amazone cologne display seem to have sprung straight from Paris. The surprises: oversized silk and cashmere scarves to have as chic blankets (or evening shawls); for men and women, a ten-ply pale-grey cashmere sweater so heavy it can take the place of winter outerwear. The classic "Kelly" bag, popular with trendy young women everywhere, comes updated this season with a shoulder strap. Riding saddles reign supreme in natural leather. To order: a Raleigh bicycle with hand-stitched pigskin-covered seat and handlebars (about $1300).

For followers of the British fashion empire, Fifty-seventh Street offers up Jaeger sportswear—plus a new, deep-green Laura Ashley shop for its well-known young prints. This midtown branch stocks masses of dresses, nightgowns, soft skirts—the full range of Laura Ashley clothing items. Uptown, the original Madison Avenue shop has now been given over exclusively to decorating and home-furnishing pieces.

Other dressing, on Fifty-seventh: at Guy Laroche, the sort of turned-out clothing that's given French sportswear a fine worldwide name. In this coolly carpeted boutique are soft sweaters, crepe trousers, sleek wool jackets, and culottes for winter wear. For evening, a satin-lapel tuxedo jacket tops a strapless black velvet bustier and short skirt; a neat black moiré suit brings to mind unlimited nighttime accessory notions. Behind the brass door of Chaumet, the notion of a modern evening jewel? A leopard cozily nestled in a necklace of gold and diamonds.

At Andre Oliver, stacks of cabled cashmere sweaters—pullovers for a man, to steal from a man—seemingly encompass every color ever put to soft wool. Dunhill Tailors offers the tidiest of navy foulard ties; the sort of men's dressing gowns and paisley silk braces that ache for an appropriate occasion. Madler's distinct luggage pieces include a hard-to-find big leather hatbox, fitted canvas-and-leather cases for shoes. A Madler black and burgundy leather case provides the traveling pooch the most elegant of accommodations. On Fifty-seventh, Pierre Cardin's Evolution, home base of the Cardin U.S. fashion empire, is a sleek gallery space. Giorgio perfumes the block between Madison and Park with its Beverly Hills aroma.

Near the modern art galleries of the Fuller Building, one comes to Maud Frizon's colorful world: a fantasy land of flat ballerina shoes, beautiful crocodile or lizard pumps, bedroom mules in evening red and fuchsia satin. New this season: luscious black suede riding boots trimmed with metal studs, black velvet pumps bedecked with a pristine silk rose.

To hold it all: A complete set of luggage can be special-ordered from Louis Vuitton. For those with an aversion to the letters LV, bags in *vache naturelle* are glorious French suitcase understatements. More readily at hand, in this beautifully blond shop: Vuitton-initialed leathers covering everything from a little girl's tiny duffel bag to a wastepaper basket—or massive steamer trunk. A Vuitton jewelry chest, like a small lunch pail, comes

in natural cowhide, lined in velvet plush: at $600, a chest to hold the best of all Fifth Avenue baubles.

Park Avenue: traditions with a new turn

On Park Avenue, for a few short blocks north and south of Fifty-seventh Street, something of a new shopping enclave is springing up. Its style is one of contrasts. Just look at Martha and its new next-door neighbor, Matsuda at Mitsukashi. Under stark black ceiling arches, Matsuda style means minimalist men's and women's sportswear, or Madame Nicole dressing (Matsuda's more traditional, most upscale collection) from Japan. Martha's status fashion exists in a gilded Park Avenue world of pale-pink walls, chandeliers, life-size china greyhounds. One goes to Martha for the season's André Laugs; for the important Blass, Carolina Herrera, or Stavropolos dress; for Galanos. Now, with stores in Trump Tower, in Bal Harbour and Palm Beach, Martha ranks as an impressive fifty-year fashion establishment.

"Establishment," on Park, translates, too, as classic penny loafers from Helène Arpels—in green brocade, in seemingly any color leather. T. Anthony, like Arpels, is a transplanted-from-Madison-Avenue tradition—with a solid reputation for service, for canvas totes of a sophisticated weekend sort, for buttery-leather suitcases. Newcomer Linda Dresner sets her own traditions in a chicly white, sky-high gallery space, offering what's often called "forward fashion"—meaning the most modern of clothes, imports to New York of innovative young designers like Londoner Rifat Ozbek.

Perhaps more than anything else, though, the bright pink-and-purple canvas canopies of Susan Bennis/Warren Edwards tell that Park Avenue's coming alive: At Bennis/Edwards, this season's outrageous "running shoes" may turn up in stoplight-red suede, or in green-and-rose-tapestry fabric. Bennis/Edwards makes shoes for the affluent/cool, the experimental: flat hip boots in the impossible grass-green of Astroturf brighten a window. There are, too, sleek gold evening pumps, *crème de la crème* crocodile shoes, embroideries of an attractive order.

Clearly, something's happening on Park. Even Christie's, the venerable art/antiques auctioneers, have got into the act: they've just opened new Park Avenue selling rooms.

Best-dressed Madison boutiques

Should today's man in the grey flannel suit require a new wardrobe, he'd best get it at Brooks Brothers or Paul Stuart. In the concrete canyon that's midtown Madison Avenue, these two men's furnishers are consistent stand-outs. Midtown, on Madison, Itokin Plaza—with its galleries of imported fashion—lines up easily wearable Japanese sportswear alongside Courrèges streamlined suitings. At lunchtime, Madison Avenue action may be heaviest at Fifty-second Street, where Tourneau offers a virtual timepiece department store. *(Continued on page 286)*

Limitless—the range of pleasures, of options in NYC. Every kind of dressing, for every hour, from everywhere. From Italy, Gianni Versace's fast-track cashmere sweater and beaded silk velvet skirt. Sweater, about $695; skirt, about $800. Gianni Versace Boutique, NYC. Hair, Ray Allington; makeup, Lydia Snyder. Details, last pages

King

Among the temptations of the "Big Apple": its unbeatable range—there's something for everyone. Makes it easier to find exactly the right clothes, the perfect accessories. Here, one of the season's knockout base looks, Saint Laurent Rive Gauche's black turtleneck and leather skirt; some of the season's knockout strong gold accessories. Saint Laurent Rive Gauche earrings; Sachiko for La Crasia gloves; Ruza Creations belt; bracelets by Jerry Kott; Scooter; Martha Sturdy, Canada. Hair, Julian for Is, Paris; makeup, Rumiko. Details, last pages

(Continued from page 285) By last estimate, there were about thirty-five hundred different watches on display at Tourneau: Rolex Oysters, chic gold-link Ebels, streamlined Piaget Polo watches, Les Must de Cartier. Tourneau's own watch line includes moon-phase faces, updated natural leather-strap retros, the best-looking watches in high-tech black. Tourneau will renew, repair, recondition any watch in the world that one happens to have. Neat antiques from the 'twenties can be given new quartz workings—making for some wonderfully stylish wrists under Madison Avenue grey suitings.

Madison Avenue above Fifty-seventh Street once belonged strictly to the neighborhood: now, its focus is a much wider world. Going, going, gone: the Mom-and-Pop shops—stationers, dry cleaners, small groceries. Zitomers Pharmacy still offers charge accounts to an Upper East Side roster of the rich and famous; Books & Co. stocks—among the dark wood, the exposed brick, and publishing parties—both intelligent reading and the sort of book that's simply *de rigueur*. For a quick cappuccino and public chat, Milan's Sant Ambroseus draws in the best-dressed of European shoppers, of window shoppers, and of neighborhood women.

Planned for Madison: a new, clever, and controversial Michael Graves expansion of the Whitney Museum, adding on to the existing—hallowed—Marcel Breuer architecture. More often, changes on Madison mean a weekly blossoming of new shops: Roger Vivier bringing his legendary Paris shoes to a waiting New York world—and a host of transplanted French women; the Avenue Montaigne's Isabel Canovas creating a new boutique for sleek accessories on Madison Avenue. There, among the smoky-blue glass wall cases and the soft seating, are the inventive bags and belts, the new gold-mesh cuffs with cabochon stones, the mink-and-jewel dog-collar necklaces. Isabel Canovas makes accessories that combine "costume" with a clean sense of order and style: bags with the look of fur muffs, decorated gloves fit for a Russian princess.

The French are well entrenched on Madison: Outside Givenchy, the *tricolore* waves in friendly salute to the Stars and Stripes; inside, Givenchy elegance turns up in everything from gala evening clothes to challis shawls and important costume jewelry. These days on Madison, French style means neat Rodier sportswear, dinner-dressing refinements at Lanvin, La Bagagerie's little evening bags, and leather envelopes of every hue. La Bagagerie is always fast on fashion trends: for fall, tapestry bags come in any and all sizes—including a carpetbag duffel. From Paris, a new Stéphane Kélian shop stocks Jean-Paul Gaultier's frankly bizarre flat shoes, as well as Kélian's signature handwoven leathers—shoes that could be equally comfortable for people-watching at Woods, at Le Relais, or at Pierre Cardin's new Maxim's, when it opens.

The best of France? Sculptural black mannequins stand at attention in the windows of Saint Laurent Rive Gauche—supremely confident in their leather jackets, perfect trousers, the season's important, colorful, jersey-knit skirts and tunics. At Emanuel Ungaro, bright body-conscious dresses of remarkable patternings proclaim a most-admired Ungaro look; a narrow black skirt and gilded black jacket become Ungaro dinner-suit jewels—with the addition of a small golden-laced black satin camisole.

A video is playing in Sonia Rykiel's windows, bringing the action on her Paris runway straight to Madison Avenue. At Rykiel, elastic-waist trousers compete with a big striped V-neck cardigan—all for a decidedly turned-out and modern take on sweater dressing. A block away, Joseph Tricot duplicates the sort of spare, minimalist knit layerings that have made Joseph a major attraction of the Rue Bonaparte. Today, Moroccan-born Joseph Ettedgui's fashion empire dresses the young and chic from New York to London to Paris.

Kenzo, though Japanese-born, shows his clothes on Paris runways. On Madison, his pink-neoned storefront and blond-scaffolded interior lead one to believe it's always show time at Kenzo. Young women love his big trousers, exuberant flat shoes, shawls.

More from France: discreet smooth-leather luggage at Lancel; high heels with high style and zippy colors at Charles Jourdan. Daniel Hechter provides the entire family with updated takes on classic sportswear, the best of all winter coats. On two floors of Hechter's Madison shop, you find wonderful bits for the home: towels, pens, lighters, china.

Poiray, just off Madison on Sixty-fourth, could easily provide almost anyone's big jewels: be they massed strands of baby pearls twisted into a necklace and hung with a giant sapphire, or a cabochon rubelite mounted on a polished wood cuff. At Poiray, pinky rings of black gold come set with yellow diamonds.

Madison Avenue jewelry means everything from the ridiculous glitz of Ylang–Ylang to Manfredi's sublime stones. Gindi fills its windows with raspberry plastic watches, whimsical Wendy Gell cuffs; glitter gets piled upon glitter. Dutch jewelry designer Hans Appenzeller is sculpting zigzag earrings and flat link bracelets this season. At Fred Leighton, one roams among fine estate-jewelry pieces and grandiose necklaces from the days of the Raj in India. Leighton's new adjunct store—Linda Horn—is, in itself, a romantic jewel: an opulent retreat among eighteenth- and nineteenth-century antiques, bibelots, collectibles.

Accessory pieces are a special Madison Avenue pleasure: an antique Bulova or a neat old Longines watch at Time Will Tell; Oriental kimonos, among the garden of silk flowers at *(Continued on page 304)*

Steven Meisel

DAVID BAILEY

GianniVersace

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For stores, see Page 393

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For additional stores, see Page 393

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TAHARI

TAHARI 802 MADISON AVE N.Y. 212/535-1515

Everywhere, the proliferation of "famous names" ...starting from the ground up! Here, a great look from two great French names —Maud Frizon's strappy red-and-pink satin evening sandal, $230. Maud Frizon, NYC. Charles Jourdan's red sheer stockings, $6. Charles Jourdan Boutique, NYC. Details, last pages

Jeff McNamara

(Continued from page 286) Diane Love. Julie: Artisans' Gallery offers the offbeat knit or remarkable, artist-designed accessory. For everyone ever young at heart, Johnny Jupiter is a treasure chest of tinsel tiaras, children's toys, glitter. At La Lingerie, deeply laced drawstring teddies could easily herald the boudoir's return; Bottega Veneta's big leather trunks, the days of steamship voyages. On Madison, Boyd Chemists is where everyone—secretary or *grande dame*—heads for makeup.

This street is made for walking. . . and shoe boutiques line up, throughout the Sixties. Shoe names roll off the tongue like sparkling water: Vittorio Ricci, Rossetti, Bally, Tanino Crisci. Tanino Crisci's wonderful walking oxfords are almost a shopping-day necessity. Young fans of Perry Ellis' signature American style hunt up Perry Ellis suede heels and sporty flat shoes, while baby vamps acquire their first tulle-trimmed red satin evening shoes—all at the children's Botticellino. Walter Steiger's sleek silhouettes, for grown-up women, come with a noticeably architectural sense: his heels are invariably interesting—underslung or carved out—and invariably modern.

New on Madison: shoes by Joan & David, often classics with an added twist—the perfect high-heeled black satin pump, flat mocs in khaki crocodile or brown lizard. At the just-open Joan & David are not only shoes but handbags, belts, luggage, and umbrellas. In this Etro fabricked interior, another find: wonderful paisley dressing gowns and scarves from Milan's standout fabric maker.

Among the foreign accents on Madison, there's a United Nations of modern fashion at Dianne B; a new Henry Lehr shop sports the sort of sweats-with-flair that have become a young American weekend tradition. North Beach Leather's perfect narrow short skirts, Thinsulate-lined jackets, or slinky sheath dresses in black leather stand out.

New York/International

Friendly/fierce stone lions and giant jardinieres of flowers guard the entrance to Tahari—and the straightforward suitings, shirts, and perfect taupe-drab gabardine coats loved by working women anywhere, for any season. Jaeger's taupe gabardine trousers, soft turtlenecks, jacquard shell jackets are equally perfect for office wear. Jaeger, on Madison, offers up two floors of British sportswear classics.

Kansai Yamamoto's drag-queen *papier-mâché* puppet windows and Japanese fashion are most definitely offbeat. It's Hanae Mori, off Madison on Seventy-ninth Street, who upholds traditional Japanese silk-dressing traditions. Worth seeking out, too: Koos van den Akker collage dressing—in an upper-story Madison shop. Walking on Madison, it's worth looking up: this is just one of an entire second-story lineup of stores.

But then, well, one gets distracted. In the same block as Koos van den Akker, there's also Krizia, Gianni Versace, Armani—in fact, most of the best of Italian fashion, all within a few steps. At Armani, that means stripped-down suits with a subtle play of fabrics and coloring: the sort of clothes that often act as a modern standard. This fall, behind the giant Palladian window, in what was once an antiques gallery, Armani's good news: a new wealth of evening couture.

Newly white-stenciled letters proclaim "Krizia," a just-opened boutique. The fashion news comes in narrow fall suitings, a wall full of inventive sweaters, giant medallion jewels to pin on a coat—or a fire-engine-red fox fur to throw over a shoulder. Gianni Versace's polished grey-granite interior sets up coolly designed men's wear, this season's giant polo sweaters for women—tops for night, to pair with a sequined black velvet knee-touching skirt. Another Versace skirt, with nighttime high style, comes swirled with gold and silver on black velvet.

In this block on Madison, two floors at Alma show off Italian clothes, plus Alma's own line designed by Lisandro Sarasola. A narrow jersey dress at Alma may come broadly hip-sashed in black leather, or as a draped knit tube patterned with the sort of graphic style that could have pleased Sonia Delauney. Veneziano's Italian accent tends to be more traditionally classic: for sweaters, Italian knits,Veneziano exclusives. New to the Italian lineup: a giant Valentino shop opening at the first of the year. Housed in the new store will be virtually all of Valentino—the men's things, women's things, all the accessories not yet available in America. A woman couture client may eventually have her first Valentino fitting in Rome, her second couture-polishing right here on Madison Avenue. *(Continued on page 317)*

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For stores, see Page 393

The zig-zag jacquard sweaters and flannel trousers, designed by Rodier,
photographed in the cellars at Château Lafite Rothschild, Bordeaux, France.

RODIER

PARIS

For stores, see Page 393

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Photographed by Lord Lichfield at Shugborough, Staffordshire.

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For additional stores, see Page 393

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New York/International

(Continued from page 304) And she might work it in after crossing the street to pick up her Missonis. In winter, Missoni's Madison shop comes alive: with the jacquard sweaters, knit mufflers, the Missoni-knit color spectrum—greyed blue, fuchsia, mustard, mossed green, subtle greys—piled up one upon another. A small shawl-collared Missoni jacket in pebbled weave makes the perfect topper for leather pants—the sort of leathers one knows Italian women by, particularly Italian women shopping on Madison Avenue.

Looking upward: the scene uptown

What happened to the old neighborhood, the venerable Moms-and-Pops? Much of that simply moved uptown—up the twenty or thirty blocks to Madison Avenue in the low Nineties. Called Carnegie Hill, the neighborhood gets its name from Andrew Carnegie's grand house—now the Cooper-Hewitt Museum—and has a style that blends New York City punch and small-town pleasures.

Carnegie Hill means children. Paris-based Balloon Maternity outfits the pregnant woman with style: with clean-lined sportswear, evening wear, nothing too coy or demurely fussy. Wicker Garden Baby dresses the fashionable Carnegie Hill tot in an antique christening gown, in smockings, French or Italian knits. Wicker Garden's Children has party clothes specially made for this New York store: the ultimate burgundy moiré dress comes with a collar of lace and eyelet. Tougher numbers head to KinderSport of Aspen for ski things—for child's size long johns, snowsuits, Italian goatskin boots, goggles.

Pinch Penny Pick A Pocket has toddler-to-preteen European fashion of the distressed-leather sort. Penny Whistle Toys stocks cuddly Zsa Zsa Gabear bears, pink tutus for the traditionalist, an alligator that grows wonderfully slimy when placed in water. Should New York kids have time to sit down and read, The Corner Bookstore offers child's size charge accounts: the tab is worked against a stake that's been parent-deposited—to encourage the best of habits.

On Carnegie Hill, Madison Custom Cleaners washes and grooms Cabbage Patch kids; Joe & Nick's Shoe Repair has repaired generations of scuffs and other shoe disasters for seventy-two years.

Uptown Madison cuisine leans more heavily toward old-style brownies than to nouvelle—to the preserves and herbed breads of Sarabeth's Kitchen. Restaurant style means a carousel horse and ficus trees at the Summerhouse.

The fashion? At J. McLaughlin, daytime prep dressing comes done with a casual hand—hand-knit sweaters and patterned vests, gabardine skirts in creamy colorings, corduroy trousers from Italy. Nancy & Company stocks pieces from Nancy Heller and Joan Vass; an uptown Benetton has the easygoing sweaters, mufflers, the knit layerings in *(Continued on page 318)*

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New York/International

(Continued from page 317) effective colors that have, almost overnight, made an American name for the firm—and supported a string of boutiques up and down Madison Avenue (and all over town). Run by an Italian family, Benetton currently fills some twenty-five hundred shops in Europe. It's hardly surprising that Benetton has found new Madison Avenue homes.

Madison Avenue, is, after all, where it all comes together.

WHERE TO SHOP

Alma, *827 Madison Ave., 10021*
Hans Appenzeller, *820 Madison Ave., 10021*
Aquascutum, *680 Fifth Ave., 10019*
Giorgio Armani, *815 Madison Ave., 10021*
Laura Ashley, *714 Madison Ave., 10021*
La Bagagerie, *727 Madison Ave., 10021*
Balloon, *1321 Madison Ave., 10128*
Bally of Switzerland, *689 Madison Ave., 10021*
Benetton, *740 Madison Ave., 10021; 1310 Madison Ave., 10028*
Susan Bennis/Warren Edwards, *440 Park Ave., 10022*
Books & Co., *939 Madison Ave., 10021*
Bottega Veneta, *635 Madison Ave., 10021*
Botticellino, *777 Madison Ave., 10021*
Boyd Chemists, *655 Madison Ave., 10021*
Brooks Brothers, *346 Madison Ave., 10017*
Bulgari, *Hotel Pierre, 2 E. 61st St., 10021*
Burberrys, *9 E. 57th St., 10022*
Isabel Canovas, *743 Madison Ave., 10021*
Pierre Cardin Evolution, *53 E. 57th St., 10022*
Cartier, *653 Fifth Ave., 10022*
Chaumet, *48 E. 57th St., 10022*
Christie's, *55 E.59th St., 10022*
The Corner Bookstore, *1313 Madison Ave., 10128*
Courrèges, *Itokin Plaza, 520 Madison Ave., 10022*
Tanino Crisci, *703 Madison Ave., 10021*
Dianne B., *729 Madison Ave., 10021*
Linda Dresner, *484 Park Ave., 10022*
Perry Ellis Shoes, *680 Madison Ave., 10021*
Salvatore Ferragamo, *717 Fifth Ave., 10022*
Fiorucci, *125 E. 59th St., 10022*
Fogal of Switzerland, Inc., *680 Madison Ave., 10021*
Fred Joaillier, *703 Fifth Ave., 10022*
Maud Frizon, *49 E. 57th St., 10022*
Gindi, *816 Madison Ave., 10021*
Giovanna, *202 E. 60th St., 10022*
Givenchy, *954 Madison Ave., 10021*
Gucci, *685 Fifth Ave., 10022*
Daniel Hechter, *625 Madison Ave., 10022*
Hermès, *11 E. 57th St., 10022*
Margaret Howell, *840 Madison Ave., 10021*
Jaeger, *818 Madison Ave., 10021; 19 E. 57th St., 10022*
Joan & David, *816 Madison Ave., 10021*
Joe & Nick Shoe Repair, *1297 Madison Ave., 10128*
Joseph Tricot, *804 Madison Ave., 10021*
Charles Jourdan Monsieur, *Trump Tower, 725 Fifth Ave., 10022; 769 Madison Ave., 10021*
Julie: Artisans' Gallery, *687 Madison Ave., 10021*
Johnny Jupiter, *884 Madison Ave., 10021*

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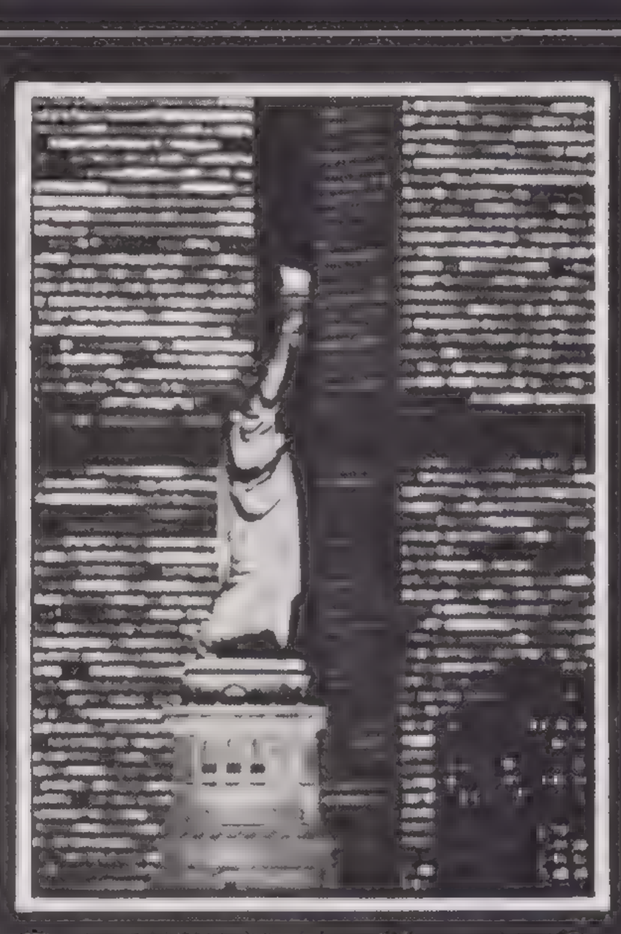
Stéphane Kélian, *702 Madison Ave., 10021*
Kenzo, *824 Madison Ave., 10021*
KinderSport of Aspen, *1260 Madison Ave., 10128*
Krizia, *805 Madison Ave., 10021*
Ilias LALAoUNIS, *4 W. 57th St., 10019*
Lancel, *690 Madison Ave., 10021*
Lanvin, *701 Madison Ave., 10021*
Guy Laroche, *36 E. 57th St., 10022*
Ralph Lauren, *867 Madison Ave., 10021*
Lina Lee, *Trump Tower, 725 Fifth Ave., 10022*
Fred Leighton Ltd., *773 Madison Ave., 10021*
The Limited, *691 Madison Ave., 10021*
La Lingerie, *792 Madison Ave., 10021*
Loewe, *725 Fifth Ave., 10022*
Diane Love, *851 Madison Ave., 10021*
Madison Custom Cleaners, *1296 Madison Ave., 10128*
Manfredi, *737 Madison Ave., 10021*
Manon Le Chocolatier, *872 Madison Ave., 10021*
Martha, *475 Park Ave., 10022*
Matsuda, *854 Madison Ave., 10021*
Matsuda at Mitsukoshi, *461 Park Ave., 10022*
Maxim's, *680 Madison Ave., 10021*
J. McLaughlin, *1311 Madison Ave., 10028*
K. Mikimoto, *608 Fifth Ave., 10020*
Missoni, *836 Madison Ave., 10021*
Mondi, *Trump Tower, 725 Fifth Ave., 10022*
Hanae Mori, *27 E. 79th St., 10021*
Nancy & Company, *1242 Madison Ave., 10028*
North Beach Leather, *772 Madison Ave., 10021*
Penny Whistle Toys, *1283 Madison Ave., 10128*
Pinch Penny Pick A Pocket, *1242 Madison Ave., 10028*
Poiray Ltd., *31 E. 64th St., 10021*
Le Relais, *712 Madison Ave., 10022*
Vittorio Ricci, *645 Madison Ave., 10022*
Rodier, *715 Madison Ave., 10021*
Fratelli Rossetti, *601 Madison Ave., 10022*
Sonia Rykiel, *792 Madison Ave., 10021*
Saint Laurent Rive Gauche, *855 Madison Ave., 10021*
Sant Ambroeus, *1000 Madison Ave., 10021*
Sarabeth's Kitchen, *1295 Madison Ave., 10028*
Sotheby's, *1334 York Ave., 10021*
Walter Steiger Shoes, *739 Madison Ave., 10021*
Paul Stuart, *Madison Ave. at 45th St., 10017*
Summerhouse, *1269 Madison Ave., 10028*
Tahari, *802 Madison Ave., 10021*
Tiffany & Co., *727 Fifth Ave., 10022*
Time Will Tell, *962 Madison Ave., 10021*
Tourneau, *500 Madison Ave., 10022*
Trump Tower, *725 Fifth Ave., 10022*
Emanuel Ungaro, *803 Madison Ave., 10021*
Valentino, *823-825 Madison Ave., 10021; 677 Fifth Ave., 10022*
Mario Valentino, *645 Fifth Ave., 10022*
Van Cleef & Arpels, *744 Fifth Ave., 10019*
Koos van den Akker, *795 Madison Ave., 10021*
Veneziano, *819 Madison Ave., 10021*
Gianni Versace, *816 Madison Ave., 10021*
Roger Vivier, *965 Madison Ave., 10021*
Louis Vuitton, *51 E. 57th St., 10022*
Wicker Garden's Baby, *1320 Madison Ave., 10028*
Wicker Garden's Children, *1325 Madison Ave., 10028*
Woods, *718 Madison Ave., 10021*
Ylang–Ylang, *806 Madison Ave., 10021*
Zitomers Pharmacy, *998 Madison Ave., 10021*



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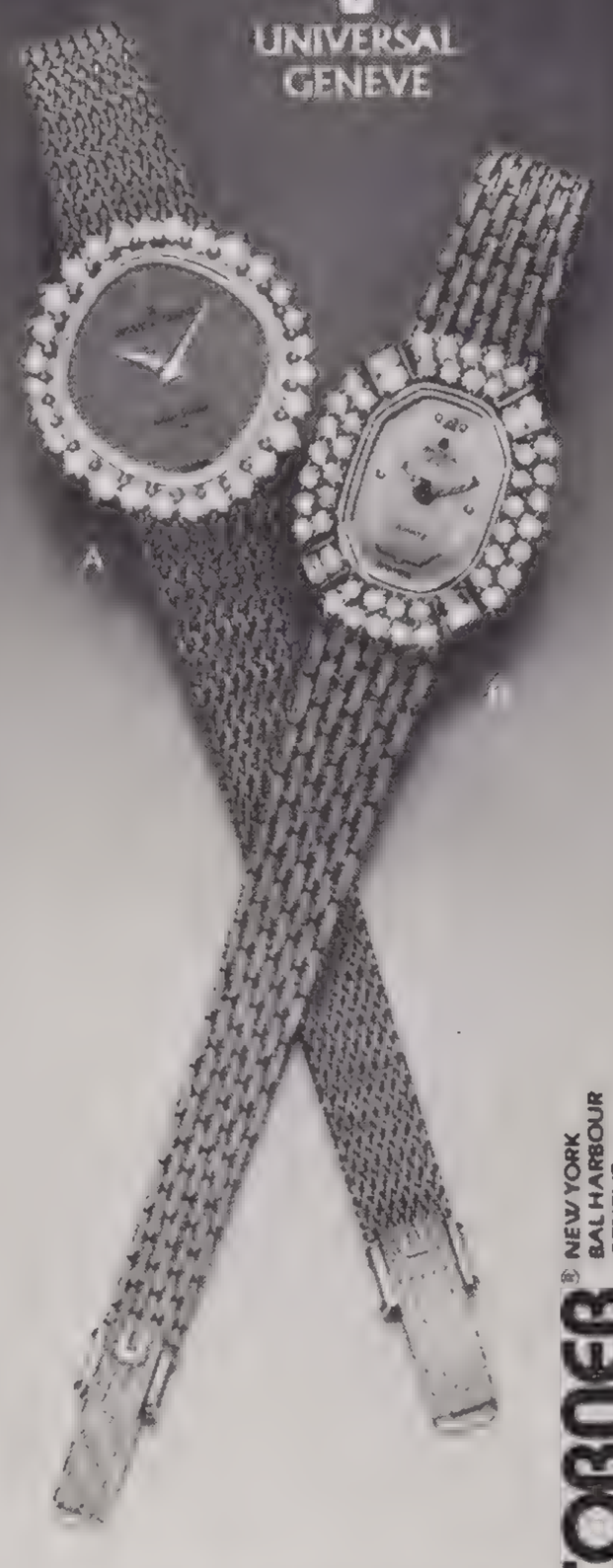

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New York/International

Entertaining gifts: how to say thank you

For a visitor to New York looking for a fresh way to say thank you for a marvelous dinner or an unforgettable country weekend, the same incredible variety that draws you into the city can now be bewildering. One store after another promises pâtés as finely patterned as Italian mosaics, mushrooms with names that should be practiced in private, bejeweled bits of chocolate, fantastically wrought pastries. The selection is exhilarating, slightly decadent, and enough to make your head reel.

For the uninitiated: think of food baskets. More than just a decent standby measure, they can be spectacular—and useful. Dean & DeLuca will tuck any of their kitchen copper, crockery, gadgets, or even a cookbook among the star fruit or quail eggs. Take advantage of their incredible assortment of cheeses—*caprini mauri* marinated in olive oil and herbs, or a creamy *Brescianella*. One of their gorgeous tarts would make you a treasured guest.

Balducci's almost-better-than-nature produce, piled to near toppling in a thickly braided basket, would be a welcome contribution . . . . Fraser Morris packs collections of everything from sides of smoked salmon in a wicker hamper to a satchel of English teas, oatcakes, and preserves. If you can't make up your mind, the store offers gift certificates. . . . For the homemade mozzarella alone, call Todaro Brothers. They can help with suggestions for exotic combinations—maybe salamis, huge imported salt-packed anchovy fillets, and fresh porcini mushrooms. . . . Every sort of culinary paraphernalia and a dazzling array of foods cram Zabar's floor-to-ceiling emporium. They do not deliver, but the store is worth a trip. It's rumored that no one's ever come out of the building empty-handed.

It seems to me you can't go wrong with caviar, especially from the Petrossian boutique. They will prepare a handsome package of beluga, ossetra, sevruga, or pressed caviar with an exquisite ladle and palette. Their assortment of fresh goose or duck foie gras, confits, and truffles, would delight the most sanguine cook. . . . The fresh malossol caviar, or any of the ten varieties of fresh caviar at Caviarteria, though simply presented, is a good bargain.

A truly lavish gift would be a few caviar sandwiches "to go"—a picnic lunch for the ride out to a Hamptons' weekend—from William Poll. Thinly sliced white bread, a smear of sweet butter, and all the beluga caviar you could possibly eat make even the Long Island Expressway bearable. The smoked-salmon sandwich with watercress spread on dark bread runs a close second.

Only slightly less prohibitive than caviar and—depending on one's taste—virtually as luxurious is a box of bonbons. Some of the most creative confections come from Le Chocolatier Manon. Exquisitely designed boxes of Italian paper lined in amber moiré house a selection of Belgian chocolate that makes you welcome the calories. Made from antique molds, the dark and light chocolates are filled with praline, butter cream, and crème fraîche. These candies should not be popped into the mouth—at $25 a pound they should be savored slowly to preserve the memory. . . . Teuscher Chocolates of Switzerland has magnificent Champagne truffles (also $25/pound) in whimsical packages handmade in Switzerland.

Providing dessert for a dinner party or a family supper is no small gesture. Anyone who has entertained knows how wonderful it is not to have to worry about the last niggling detail. Put yourself in the classically superb hands of the patisserie Bonté. No matter the choice—the best madeleines, unbearably light charlottes with chocolate mousse, or the exceptional lemon tart—it is guaranteed, unpretentious perfection. Your only concern may be upstaging the main course.

On a more traditional note, Sherry-Lehmann, long recognized as the best wineshop in the city for the astonishing variety and quality of their wines and unfailing good service, will deliver anywhere in Manhattan.

Finally: flowers. For sophisticated arrangements with the distinction of unusual containers: Ronaldo Maia. . . . Mädderlake will conjure a provocative bouquet. . . and Renny will dazzle with his artistry. . . . For charming nosegays, it's Marlo Flowers.

From this assortment, you should be able to find a wonderful gift to leave behind and still have time and energy to squeeze in a last-minute visit to a museum or a few more forays to the Trump Tower. —SUZANNE HART

WHERE TO SHOP

Balducci's, *424 Ave. of the Americas, 10011; 673-2600*
Bonté, *1316 Third Ave., 10021; 535-2360*
Caviarteria, *29 E. 60th St., 10022; 759-7410*
Dean & DeLuca, *121 Prince St., 10012; 431-1691*
Fraser Morris, *931 Madison Ave., 10021; 988-6700*
Le Chocolatier Manon, *872 Madison Ave., 10021; 288-8088*
Mädderlake, *25 E. 73rd St., 10021; 879-8400*
Marlo Flowers, *421 E. 73rd St., 10021; 628-2246*
Petrossian Boutique, *182 W. 58th St., 10019; 245-2217*
Renny, *27 E. 62nd St., 10021; 1018 Lexington Ave., 10021; 371-5354*
Ronaldo Maia, *27 E. 67th St., 10021; 288-1049*
Sherry-Lehmann, *679 Madison Ave., 10021; 838-7500*
Teuscher Chocolates of Switzerland, *620 Fifth Ave., 10020; 246-4416*
Todaro Brothers, *555 Second Ave., 10016; 532-0633*
William Poll, *1051 Lexington Ave., 10021; 288-0501*
Zabar's, *2245 Broadway, 10024*

For additional stores, see Page 393

JAEGER

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With its dancers, painters, actors, agents, poets, patrons, hustlers, and fans, New York is the international hub of the arts. And all the city's a stage. By John Heilpern

ive, from new york!

Culture: at a quick (typical NYC) pace...And perfect city-day dressing: a soft,purple cashmere cocoon jacket; classic wool jersey pants about $275; jacket, about $1620. All, Saint Laurent Rive Gauche. Saint Laurent Rive Gauche Boutique Femme, NYC. Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Mark Hayles. Details, last pages...shown striding past George Segal's "Walk, Don't Walk," 1976, from the permanent collection of the Whitney Museum of American Art. Left: "The Seated Clowness" by Henri de Toulouse-Lautrec from the upcoming exhibition of the artist's work at The Museum of Modern Art

From the series *Elles*. Museum of Modern Art; gift of Abby Aldrich Rockefeller

Question! What city has a night spot that employs a curator of art? Where is there a magazine entitled *Stroll*, "the art, architecture and design magazine devoted to the street"? To the *street*? Where do audiences of three hundred thousand enjoy free opera and symphony concerts every summer? What overcrowded, blissfully neurotic city has two hundred fifteen theaters, one hundred fifty museums, and four hundred art galleries? Put it this way: where do people collapse from cultural exhaustion? Last chance: if you can make it here, you can make it anywhere.

Look at Mayor Koch. Where else but New York City is there a mayor who has appeared in at least two movies and been on *Saturday Night Live* three times; who is a nationwide best-selling author, and the subject of a hit Off-Broadway musical? What's more, he loves every second of it. Mayor Koch, like New York, is performance art.

It's a little self-conscious. It is typically show-off. But this exuberant atmosphere, this longed-for celebration of the arts, is the lifeblood of the city. When the British actor and Tony Award winner Ian McKellen was in *Amadeus* on Broadway, he compared working in New York to the delights of a happy childhood. The fuss made over him! the parties! the ovations! the presents ("gift-wrapped")! "You see," he said, "There's always something to look *forward* to...."

There are other exciting cultural centers—Chicago has its theaters and symphony orchestra; Los Angeles, its great museums—but no other city in either America or Europe bursts with the explosive artistic diversity of New York. In any *(Continued on page 325)*

John Heilpern *writes about the arts.*

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ROMA · GENEVE · MONTE-CARLO · PARIS

New York/International

(Continued from page 322) week, at the height of the music season alone, there are more than one hundred fifty events to choose from. Though the Broadway musical is in the doldrums, New York is still the home of the American Musical: Jerome Kern, Rodgers and Hammerstein, the Gershwins, Leonard Bernstein, Stephen Sondheim. New York is currently the publishing capital, the art capital and art dealers' capital, arguably the opera capital, certainly the classical music and music management capital, the jazz and avant-garde theater capital, and, without question, the capital and Mecca of modern dance.

The historic roots of the city and its artistic community were in Europe—just as its eclectic, beautiful mess of architecture was rooted in the Renaissance palazzi, the Beaux-Arts, and the Gothic towers of old Europe. The city of immigrants imported European artistry and taste, adapted it, and developed it into something American: from Balanchine to Martha Graham, from Caruso to Marilyn Horne, from Tchaikovsky to Virgil Thomson.

At the same time, New York was (and still is) a city of cultural patronage, and the Morgans, Vanderbilts, Astors, and Rockefellers are among its Medici. Do not imagine, however, that a Caruso came to New York for the patronage and pretzels alone. Since the turn of the century, New York City has become the finance center of the world. It is also the media center. Publicity + high fees = even higher fees = contented artist. New York, capital also of packagers, middlemen, and hustlers, possesses the means to promote the artist and, yes, to make him rich and famous.

"In opera, as with any other performing art," Luciano Pavarotti writes in his autobiography, "to be in great demand and to command high fees you must of course be good, but you must also be famous. They are two different things." The Pavarotti of American Express commercials and Columbus Day parades and countless cover stories understands the system. And he learned it in New York.

But there's danger involved. "Artists are the focal point of the 'eighties," declares Steve Rubell of the new Palladium night spot, which shows the work of hot artists such as Keith Haring and Francesco Clemente. (Henry Geldzahler, former curator at the Metropolitan Museum of Art and former New York commissioner of cultural affairs, curates the disco art.) And artists, as Rubell says, are "the celebrities of this decade the same way fashion designers were in the 'seventies and rock stars were in the 'sixties."

Too bad, then, for artists in the 'nineties. They'll be cast aside like yesterday's news.

The remaining barriers between artists and everyday life are down. (Graffito, SoHo: "Buy Art Not Cocaine.") New York is where museum artist Scott Burton makes furniture as sculpture; where Michael Graves, architect of the Whitney Museum extension, designs a Diane Von Furstenberg boutique; where Richard Meier, architect of the new J. Paul Getty fine arts center, designs tableware to be sold at Bloomingdale's.

New York is a bazaar, a cultural capital. It is a store that looks like a gallery that looks like a discothèque that looks like a restaurant that looks like a stage set that has been designed by a computer wizard to a one-note concerto by Philip Glass, as a fire-eating graffiti artist desperately seeking celebrity surveys the scene and says, "Why not?"

What's going on

New York is a frenzy of international activity: dancers, musicians, writers, and artists flock here from all over the world. So do audiences, looking for what's fresh, exciting, best. This month, a wealth of entertainment, from high art to low, from Lincoln Center to SoHo. . . .Kiri Te Kanawa, New Zealand soprano, gives a recital at Carnegie Hall on the 27th; the Metropolitan Opera puts on Puccini's *Tosca*, featuring tenor Luciano Pavarotti, the 1st, 4th, 7th, 10th. George Hearn, recently in *La Cage aux Folles*, plays it straight in *Kismet* at the New York City Opera, the 3rd. Andrei Serban directs Bellini's *Norma*, at NYCO on the 27th and 31st. On Roulette's SoHo stage, saxophonist John Zorn collaborates with traditional Japanese musician Sato, the 4th.

The Brooklyn Academy of Music's *Next Wave* festival explodes this month. Pina Bausch, the German dancer/choreographer, spends the 1st through the 22nd in residence. Experimentalist Robert Wilson's play in three parts, *The Golden Windows*, hits the 22nd through Nov. 3rd. Carolyn Carlson dances on the 25th, 26th, and to finish off October, dancer Laura Dean collaborates with musicians Steve Reich and Anthony Davis, on the 31st.

In the visual arts: the Museum of Modern Art displays *Contrasts of Form: Geometric Abstract Art 1910–1980*, an exhaustive survey that moves from Robert Delaunay to Frank Stella. P.S. 1 in Long Island City is mounting *The Italian Knot: Arte Povera*, a show of artists like Anselmo, Boetti, Kounellis, and Pistoletto, who work with "impoverished" materials—mirrors, discarded chairs, newspapers. In the East Village, Rhonda Zwillinger exhibits her witty, outrageously vulgar installations and paintings at the gallery called Gracie Mansion.

The International Center of Photography shows Robert Capa's works—including his war photography—all this month.

Sam Shepard—Cary Grant and renaissance man rolled into one—brings his play *A Lie of the Mind* to the Promenade Theatre mid-month. David Hare's *A Map of the World*, starring Elizabeth McGovern, comes to the New York Shakespeare Festival's Public Theater; Wallace Shawn's *Aunt Dan and Lemon* gets its American debut there, too. Both through October. ▽

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For additional stores, see Page 393

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NEW YORK

"WE MAKE THE PLACE BENEATH OUR FEET GLORIOUS"

New York/International

Where to be when: eating, drinking, dancing the night away

By Hal Rubenstein

Almost every powerful theatrical agent, producer, legend, director, or actor in a smash hit flies into the Russian Tea Room for lunch on Wednesdays. You can always count on Mike Nichols, Meryl Streep, Woody Allen, Susan Sarandon, Bob Fosse, Dustin Hoffman, and Sam Cohn (agent for all of the above), just as you can bet Michael Korda and Philip Johnson are crosstown, holding court in the Grill Room of the Four Seasons. And as the moon rises over Elaine's, the shadows of Warren Beatty, Roy Scheider, Nora Ephron, and the inconspicuously ubiquitous Mr. Allen are as distinctly cast as the Chrysler Building on New York City's skyline.

How is one so certain of the presences at these places? Why is it so easy to predict that a week's worth of Suzy's name-droppings will make Saturday pilgrimage to Mortimer's for lunch, turning the dining room into the Hamptons for the afternoon? For the same reason that swallows return to Capistrano on March 19; that's when they're supposed to be there.

Like swallows, New Yorkers move with an elusive yet precisely calibrated, altogether unique sense of timing. Here, what a difference a day makes: knowing "when" is as important as knowing "where"—that Wednesday and Thursday, not Friday and Saturday, are the best nights around town, and that glamorous events, like the galas the Metropolitan Museum of Art throws to announce the openings of Diana Vreeland's costume extravaganzas, are almost always on a Monday.

Some things are certain: La Grenouille at 1:00 P.M.; Café Carlyle anytime Bobby Short is in residence; lunch at Le Cirque the day after Nancy Reagan's dinner invitations have been sent; J.S. Vandam if you want to prepare for a late night, or just get a frisson sitting next to frequent patrons like Daryl Hall and John Oates (or, for those less musical, Calvin Klein, Perry Ellis, and Jack Nicholson).

No longer plagued by fiscal problems and years of bad press as "fear city," New York has regained its ability to dazzle. It glows with the luster of rediscovery, and going out to shine has become as much a necessity as an IRA account. New Yorkers are addicted to the new, or even better, the momentary. Trends are as welcome as fresh air; in Manhattan, a trend is any idea that lasts longer than two American Express statements. There is a thrill in catching a restaurant before it has been reviewed. Those who came upon Montrachet, Hawaii 5-0, and Bar Lui before the press found them will now be expected to reveal the next uncharted source of manna.

But flying in the fast lane means being wary of glass walls. Many of last year's sparklers—Amsterdam Café, America, Canastel's—though still busy, now seem as inviting as Pizza Huts. But if you meet friends at Alo Alo after work, Mezzaluna for dinner, and El Internacional or Gotham Bar and Grill after the theater, you can sense a room that has held on to its initial excitement. Indochine, last year's grand prizewinner in the glitterati sweepstakes, has still not solved its problems with seating and service, but it hasn't scared away a clientele as eclectic as Diane Keaton, Francesco Clemente, Joe Papp, Jerry Hall, David Byrne, Calvin Klein (he goes out a lot), and a host of those who dress to impress.

Power Lunches have been well documented, and the high percentage of successful deals decided over seafood salad has brought about interesting variations. There is the Smart Art Lunch downtown at the Odeon, the spacious, converted Art Deco cafeteria that set the standard for the look of dozens of cafés, where gallery owners like Mary Boone, Bettē Stoler, and Leo Castelli confer with Warhol, Lichtenstein, and Schnabel.

Now that members of the Executive Work Force are all aerobicizing at the Vertical Club and going one-on-one alongside Kathleen Turner, John Kennedy, Jr., and Kevin Kline at the Sports Training Institute after five, they have hatched the Power Breakfast. PBs are held in understated East Side hotel dining rooms, with the Carlyle as the stronghold and the Plaza Athénée as the new challenger. Civilians are allowed to eat, too. These same places have also become popular at teatime (The Mayfair Regent is the busiest), but Power Tea sounds too silly to discuss.

The English have it easy. When they're invited to tea, they need to worry only about arriving by four o'clock. An invitation in New York City is not so simple. When the right party can turn the Ethical Culture school into a place to be on a Thursday night, the right invitation achieves the status of Vuarnet sunglasses. If an invitation to the Palladium, our Taj Mahal of nightlife, does not come with admittance to the inner Mike Todd room, can one really face the music?

Remembering that Heartbreak is best on Monday and Thursday, that Les Tuileries is packed on Saturday with all the children of those who are uptown at Mortimer's, that Club A is most relaxed on Sunday, and that the East Village's Beulahland doesn't wake up until 3:00 A.M. is a lot to take in. But your timing will always be perfect if you are walking the streets of Manhattan—though there *are* streets more wonderful than others, especially this season's Grand Promenade, lower Broadway between Twelfth and Prince.

There is a secret here: though you may seem pressed for it, take your time. Back up and get an overview. And there is no better place to do that than at Brooklyn's River Café. The panorama of Manhattan as seen from the bar at dusk will make your heart dance. Order a glass of Champagne and toast the skyline.

Hal Rubenstein *writes frequently about the mercurial tastes of the citizens of his hometown.*

VOGUE, October, 1985

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New York/International

I am struggling, wrestling with a terrible dilemma. I've been given a million dollars and a day to spend it. There's a condition. I can shop in only one New York City department store; not two or three, only one. I try to decide which to choose, where to go. . . then, luckily, I wake up. It was only a dream—an *impossible* dream—for how can one single out a store in New York, when in roughly forty city blocks, so many allow you to experience the world, taste it, touch it, take in its sights, smells, sounds, each in its own personal way?

It's no surprise to an overseas visitor that one of the top tourist attractions in New York City is Bloomingdale's. I can still remember seeing, as a child in postwar Europe, my mother's excitement over the gift of a Bloomingdale's dark-blue bath towel, so deeply piled she wrapped it around her shoulders as if it were the most expensive, luxurious blue fox.

Push! push! shove! shove! As they say about themselves, Bloomingdale's is "like no other store in the world." It's sheer entertainment from the first floor—appropriately named B'way—to the top. On B'way, Lauder, Lancôme, Revlon, Chanel, Dior, Shiseido, and a legion of great beauty houses vie with one another in their displays, so ingeniously designed each area seems like a theater.

But, then, all of Bloomingdale's is a theater, even its windows, with their clues to who's hot. There's always a feeling of news in the making: Bloomingdale's was first to introduce Ralph Lauren fashion (as well as his bed linens and towels), Perry Ellis, Calvin Klein, and Yves Saint Laurent—now all of them are housed in their own shops. This year, with *Ecco Italia* ("Here's Italy")—marking the twenty-fifth anniversary of Bloomingdale's first storewide promotion—the big news is the opening of the first American Genny shop, a new Giorgio Armani *(Continued on page 344)*

showtime!

Rich, racy, grand—New York's department stores are art, entertainment, and some of the city's biggest tourist attractions. By Shirley Lord

Jeff McNamara

Indications of the range of pleasures in NYC stores. . . . It could be Yves Saint Laurent for Alixandre's spectacular pale tea-rose fox coat, above, here over a Saint Laurent Rive Gauche black sweater, leggy leather skirt. Coat, about $10,000. Revillon Salon at Saks Fifth Avenue. Hair, Ray Allington; makeup, Lydia Snyder. Details, see next to last pages. . . . Or the bazaar-like collection of one-of-a-kind delights from around the world in Chelsea Passage at Barneys New York

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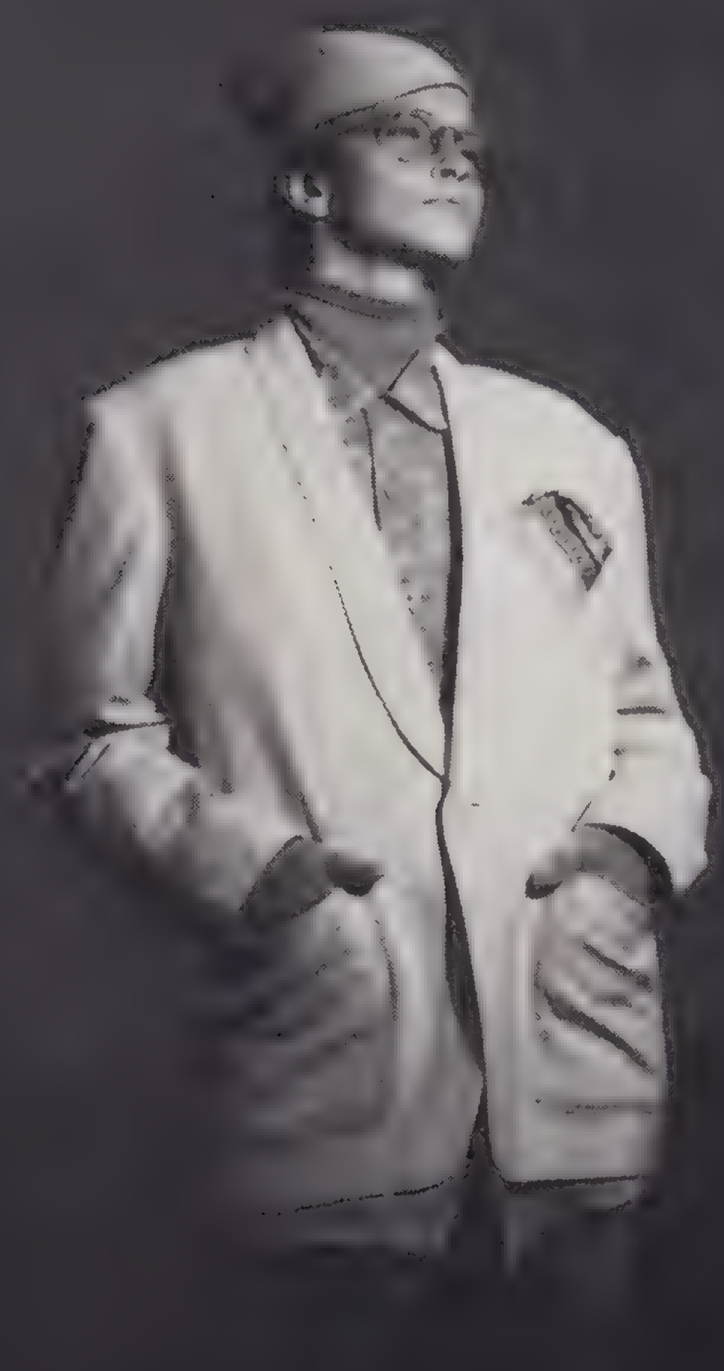

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MATSUDA

Matsuda, 854 Madison Avenue, NYC,
Matsuda at Mitsukoshi, 461 Park Avenue, NYC, Charivari, NYC,
Bloomingdale's, NYC, J. W. Robinson, Los Angeles, CA,
Macy's, San Francisco, CA, Neiman-Marcus, Dallas, TX

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KENZO

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Neiman-Marcus, Chicago, IL, Dayton's, Minneapolis, MN,
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DANIEL HECHTER

Daniel Hechter Boutiques, 625 Madison Avenue, NYC, Los Angeles, CA,
San Francisco, CA, Short Hills, NJ, Dallas, TX

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KRIZIA

Krizia, 805 Madison Avenue, NYC, Beverly Hills, CA,
Palm Beach, FL, Dallas, TX

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MONDI

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Phoenix, AZ, Scottsdale, AZ, Beverly Hills, CA, La Jolla, CA,
Los Angeles, CA, Bal Harbour, FL, Fort Lauderdale, FL, Palm Beach, FL,
Boston, MA, Riverside Square, NJ, Short Hills, NJ, Washington, DC

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MISSONI

Missoni USA, 836 Madison Avenue, NYC, Barney's, NYC,
Neiman-Marcus, Dallas, TX, Nordstrom, Seattle, WA

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ESCADA

Escada, Herald Square Center, NYC, Bergdorf Goodman, NYC,
Saks Fifth Avenue, Bonwit Teller, Auer's, Denver, CO,
Balliet's, Oklahoma City, OK, Helen's of Course, Beaverton, OR,
Helen's of Course, Seattle, WA

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SONIA RYKIEL, PARIS

Sonia Rykiel, 792 Madison Avenue, NYC,
Beverly Hills, CA, Houston, TX

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AQUASCUTUM

Aquascutum, 680 Fifth Avenue, NYC, Saks Fifth Avenue, NYC,
Carroll & Co., Beverly Hills, CA, Bullocks Wilshire, Los Angeles, CA,
Maison Mendessolle, San Francisco, CA,
The Executive Image, Atlanta, GA, The Little Shoppe, New Castle, PA,
Littler Inc., Seattle, WA, Nordstrom, Seattle, WA

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The best NYC dressing —nonchalant, easygoing, subtly dazzling—from Italy: Gianfranco Ferre's silver-and-gold-beaded black wool sweater quickened with white at the collar and cuffs (about $1300), with black pants. Barneys New York. Hair, Ray Allington; makeup, Lydia Snyder. Details, see next to last pages

New York/International

(Continued from page 330) boutique, and a separate section for Fendi.

Rich and racy, grand yet gutsy, truly international in its extraordinary collections of the greatest designers in the world, Bergdorf Goodman delights in its magnificent contrasts. Since the store installed escalator banks—a mundane occurrence that opened up glorious vistas—an amazing amount of activity has taken place. Gianfranco Ferre, Fernando Sanchez, Jean Paul Gaultier, Ungaro, Geoffrey Beene, Issey Miyake, J. Tiktiner, not to mention Van Cleef & Arpels—each designer has his own special place, space. There's no sense of clutter, yet today's Bergdorf Goodman—a breeze away from Central Park, across the street from the Plaza—is packed with the best from everywhere.

Angela Cummings and Barry Keiselstein-Cord jewelry are exclusive to Bergdorf's, as is Prince Charles's shirtmaker, Turnbull and Asser, and Penhaligon Perfumery, American cousin to the Covent Garden perfumery. Outstanding arrival: the first Donna Karan boutique in the United States. And at the end of this month, on the seventh floor, *twenty-two* new shops for the home will open, selling only the finest. There will be three linen shops; a boutique devoted to games; and—great news for anyone who has ever been to the spectacular salon in Rome—the first American Sergio Valente Hair Salon, complete with a phone at every styling station.

Next month, Bergdorf Goodman will begin its first storewide extravaganza, bound to satisfy anyone with a passion for things Indian. *Opulent* is the word to describe what will be available on every floor, but especially the delicate, one-of-a-kind, specially embroidered-in-India ready-to-wear, or the men's robes that every woman will long to borrow.

Just west on Fifty-seventh Street is Henri Bendel, where there's a party atmosphere from the moment you walk in the door and find yourself on an intimate "street" of boutiques: Scentiments, with its eclectic assortment of potpourri...The Leg Shop, which carries Bendel's own pantyhose, from basics to fanciful...Lee Bailey's great-looking gadgets and essentials...and Frank McIntosh's table toppings. Bendel's is packed with enterprise—and surprise. Sonia Rykiel, Cacharel, and Valentino ready-to-wear were first seen here; such American names as Holly Harp and Carlos Falchi followed. The latest find, from California: designer Nancy Heller.

The fashion floors make architectural points: merchandise hangs from poles suspended by chains; and the third and fourth floors are connected by a spiral staircase—suggesting a special duplex you're meant to explore. On the top floor, looks are tackled with the same originality—at Jean Louis David's Hair Salon, Ingrid Millet's Skin Salon (caviar is a major Millet ingredient), Digit's Nail Care. And Kathy Grant teaches the Pilates Method of physical conditioning.

As every store demonstrates its strength through its merchandise, so every store's shopping bag is an instant reminder of the store's presence and persona. Like a celebrity glimpsed in the crowd, the shiny white shopping bag covered with violets, a replica of the Bonwit Teller awning, signals the lively store on Fifty-seventh Street just east of Fifth. Find there the best designer sportswear by Anne Klein, Calvin Klein, Helené Sidel, Ralph Lauren...exclusive shirts/ties by John Weitz ...fascinating finds from the S'fari department, made for those whose itchy feet never allow them to forget that life is a great adventure. In December, Bonwit Teller adds a men's department, on the lower level of their Trump Tower store, that will include fashions from Ralph Lauren, John Weitz, Ike Behar, Battistoni, and Missoni.

Where do New Yorkers go to find the unbeatable, incomparable, irresistible gift? I've lost count over the years of the number of people who have answered that question with "I'm just going to pop into Saks." But it's as impossible "to pop into Saks" as it is to "pop" into any of New York's magical department stores; it's just that Saks has a superb mix of merchandise.

It would be difficult to come up with the name of a leading American or European designer that you *couldn't* find at Saks Fifth Avenue. By following a circular "road" on every fashion floor, you pass every collection. And what collections they are! The brightest names in American fashion—Bill Blass, Oscar de la Renta, Geoffrey Beene, Mary McFadden, Carolina Herrera, and Adolfo (exclusively). From Europe: Armani, Chloé, Ferre, YSL, Valentino, Ungaro, and—most recent—Jacqueline de Ribes (launched by Saks in the United States). Luxuries abound—in shoes (Ferragamo); lingerie (Fernando Sanchez, Natori, Dior); the most wonderful, innovative collection of handbags, tiny for evening or enormous enough to double as a portable office (Carlos Falchi, Judith Leiber, Valentino); La Chocolaterie; the sumptuous Revillon fur department; much more. What about the white shopping bag with the single red rose? It means Lord and Taylor, on Fifth between Thirty-eighth and Thirty-ninth Streets. *(Continued on page 348)*

BONWIT TELLER

NEW YORK MANHASSET CHICAGO BEVERLY HILLS

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New York/International

(Continued from page 344) One of the most community-conscious stores in the world, it is famous for the enchantment of its Christmas windows and for its celebrity charity dinners, which have the panache of a Broadway first night. This is the place to find that special example of American craftsmanship—objects that convey the excitement, pace, and variety of this country.

Lord and Taylor is a *beautiful* store—peach marble floors, tall mirrored pillars, ferns—and a peaceful one. Traffic jams outside are quickly forgotten and spirits lift when one comes upon the most livable clothes, with outstanding American labels—Gloria Sachs, Ralph Lauren, Liz Claiborne, Norma Kamali, and now, Eileen West. Community-conscious, Lord and Taylor is also consumer-conscious. The store's spots for quick snacks while shopping are charming and tranquil: The Soup Bar on the tenth floor; Intermission on the sixth, where calorie-counted, proportion-controlled meals are still delicious; The Café on five, featuring American cooking.

Four blocks away, B. Altman & Company is committed to things American—from the fashions of such major designers as Oscar de la Renta and Geoffrey Beene to the wonderful candies from Blum's of San Francisco. B. Altman is majestic; there's just no other word for it. It is also a store proud of its style: spacious, soothing. Time is on your side as you stroll the long aisles, when you stop to ask a question, or try to buy something. Service, a tradition here, is never more apparent than at the busiest time, Christmas. On the first floor, a bright red carpet stretches down the center aisle; tiny red shades and big bows decorate the chandeliers; old-fashioned wreaths are on every floor.

The Williamsburg Shop on seven is celebrated for its huge collection of American and European furniture. One floor up is the art gallery, where collectors browse and buy from one of the most extensive collections of original autographs, perfectly framed. There are rarities, too, like a document signed by President Lincoln in the last years of his life, and engraved antique maps, some going back to the fifteenth century. If you like to wear your antiques, Altman's is known for its extensive antique-jewelry department.

Don't try to fit a visit to Macy's into your lunch hour. Don't try to fit it into *any* time slot, for this, the largest store in the world—forty-nine acres—holds the world: a flower market, a baker, *three* beauty salons, *five* restaurants. There's even a doctor on call. It's safe to say that the most jaded taste can be revived in Macy's Cellar, which, when it opened in 1976, signified that food had arrived! Caviar is available in an eight-foot-long display case; salmon has twenty-two feet to itself; smoked shark, smoked bluefish, and the most exotic fruits are available all year.

You name it, Macy's sells it, with imagination, and care and compassion for weary feet. M.B.A., Macy's By Appointment, is a personal shopping service that goes flat out to answer all your problems in the fastest possible time. And emphasis is always on the best—whether at Kenneth for Kids on the fifth floor, or at De Gustibus at Macy's on the eighth, where cooking experts like Craig Claiborne, Pierre Franey, and Julia Child demonstrate how to distinguish yourself in your kitchen.

Macy's never stops thinking. The latest brainstorm: the Bon Voyage shop, with everything for travel—from mini-appliances and alarm clocks that turn off when you say so to portable exercise equipment and mini-washcloths that expand to full size when immersed in water. Macy's dynamism shows itself in every area, particularly in the energy with which it seeks out new names in fashion. Right now? Romeo Gigli, Martin Sitbon, and Carole Little for St. Tropez West (sheared furs in bright colors with stenciled flowers). The store's philosophy shows up at its beauty counters, too, where such lines as Forelle and Clarins promote the notion that skin care means skin improvement.

Once upon a time, going down to Seventh Avenue and Seventeenth Street was an excursion with only one objective in mind: to buy something at Barneys New York, the largest men's specialty store in the United States. Now the whole neighborhood is abuzz . . . and waiting for the opening, in early '86, of Barneys' specialty store for women. The same smart, commonsensical thinking will prevail in the women's store as it does, and has done for more than sixty years, in the men's store: one salesperson will stay with the customer to help her find everything she needs from clothing to china-...China? Where else but at Chelsea Passage, Barneys' extraordinary gift shop, where all the items—antique quilts, carved decoys, silver, china, and crystal—are merchandised by Phyllis Pressman, the wife of the president?

Service—an often taken-for-granted aspect of shopping—is nevertheless appreciated when it's the standout kind that Barneys provides. On every floor, a hostess answers questions, or locates a buyer to satisfy a customer's needs. The store layout is neat and helpful: shoe areas are next to dressing rooms in the women's duplex, so an entire outfit can be put together in the shortest possible time.

Time—most of us could do with more of it ...which is why New York's department stores offer such a bonus, once you know where to get what you want. Bon Voyage!

WHERE TO SHOP

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Henri Bendel, *10 W. 57th St., 10019*
Bergdorf Goodman, *754 Fifth Ave., 10019*
Bloomingdale's, *1000 Third Ave., 10021*
Bonwit Teller, *4 E. 57th St., 10022*
Lord & Taylor, *424 Fifth Ave., 10018*
R. H. Macy's, *151 W. 34th St., 10001*
Saks Fifth Avenue, *611 Fifth Ave., 10022*

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One of the great things about New York: the diversity of its beauty options. Examples: a brisk aerobic bike ride, left. Fast-moving: Krizia's wide-ribbed sweater. Sweater, about $325, at Krizia Boutique, NYC. Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Sophie Levy for Pipino-Buccheri. Details, see next to last pages

Jeff McNamara

And one of the most deliciously satisfying, low-calorie lunches in town, above, from the new spa menu at Jacks Restaurant —seafood salad, sunset spritzer, orange sorbet— evidence of an eating-healthfully trend that's everywhere.

New York/International

New York City beauty is as accessible as it is astonishing: here, on a mile stretch along Fifty-seventh Street and up Madison Avenue, are Paris, Rome, Tokyo, Beverly Hills set out almost single file. Here, you can have a Hungarian facialist, a French manicurist, an Australian haircutter, an Italian haircolorer, let alone a Swedish masseuse. And even the salons sound like foreign-film stars: Sergio Valente, Louis-Guy D, Jean Louis David, Suga. Combine this rich global mix with New York's characteristic efficiency, and you get a hybrid of real service/luxury/style on a New York woman's own very demanding terms.

Only in New York City can you find the otherwise exclusive: Paris-only Guerlain fragrances at Bergdorf Goodman; French-only Bourgeois blushers at Patricia Field; Japan's Inoui makeups by Shiseido (the mousse-light, complete-coverage foundation stick) at Henri Bendel; the sixty-plus eye and lip pencils from Italy's Fabriella at Boyd's; Swiss botanical moisturizers, tonics, bath oils at Caswell-Massey; Floris scents, Molton Brown hair/skin care, Cyclex makeups—all bearing the British Royal family's seal—at Cambridge Chemists. In some cases, the translation from Europe to the U.S. is literal: the Caron outpost in Bloomingdale's is an exact replica of the Avenue Montaigne shop, complete with Baccarat urns brimming with every Caron scent; the Jean Laporte L'Artisan Parfumeur *boîte*, like the Paris original, has jewel-green silk walls, black lacquered shelves, evocative fragrances; on Fifty-seventh Street, Giorgio's fragrance boutique is a scaled-down version of the one on Rodeo Drive.

In salons, internationalism can mean better training, finer skills: many stylists/colorists/masseuses/facialists take their beauty training at the source—Hungary and Russia for facial/skin-care expertise (in NYC at Anushka, Ilona of Hungary, Georgette Klinger); the Far East for shiatsu massage, aromatherapy treatments (Osaka Health Spa offers authentic shiatsu in New York; Ling at Donsuki, a sybaritic facial; Sumati at Richard Stein, serene aromatherapy). Some top stylists have become overseas *(Continued on page 356)*

Big city beauty

With everything at hand from Japanese massage to English soap, New York is an international beauty Mecca. By Linda Wells

Harry Benson

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New York/International

(Continued from page 354) commuters: Jean Louis David cuts in NYC, Paris, Sydney, Milan, Toronto, Beverly Hills; Bruno Dessange, in France, Texas, New York; Suga in NYC and Japan; Gad Cohen hops between La Coupe's NYC and Montreal salons; Vidal Sassoon's partner/stylist Christopher Brooker and color director Annie Humphreys take clients in New York and London—cities where you can also get trichologist Philip Kingsley's hands-on consultations. One advantage of all this globe-trotting is that there's no lag time now among countries for ideas, techniques, tools.

The influx of foreign talent hardly means New York beauty is derivative. Not only is the local talent as dazzling, but the tempo and energy of the city itself—the pressures they pile on New York women—have forced salons into developing their own finely tuned approach to beauty and to service. New Yorkers *expect* early-morning/late-evening appointments; no long waits; maximum care in minimum time. And that bit more...shiatsu-trained shampooers to give scalp, neck, shoulder massages (at Pierre Michel Coiffure/Lancôme Institut de Beauté and Suga Salon); manicures that start with hand massages, and pedicures, foot massages; shoeshines while you're under the hair dryer (at Salon di Mauro in the Grand Hyatt). Time-shavers: Gad Cohen (La Coupe) and Clive Summers (at his own salon) can cut hair—expertly—in a dizzying fifteen minutes; at Rose Reti Salon, highlights are smoothed on hair with a mini-paint-roller in, believe it, ten minutes. Service on the tightest New York schedule: three experts working simultaneously to trim and style hair, apply makeup, and freshen nail polish in thirty minutes flat (Vartali Salon's Quick Lift).

Perhaps it's the influence of the most luxe of European and Japanese salons, or perhaps it's that New York women won't settle for less...but in any case, at many New York City salons you'll find a far greater sense of calm than in recent loud-music/long-wait days. To cut down on crowding: chairs are generously spaced (at Bruno Dessange); kept to a minimum (only four at Angela Cosmai's new salon); divided by "floating walls" (at Bruno Le Salon); more private rooms—with telephone (Suga Salon, Kenneth). More salons have spread out appointments, booking them every forty-five minutes instead of every half hour, freeing up time for "brainstorming" with coloring/perming/cutting/makeup people (at Towbis). At Pipino Buccheri Salon, certain extras such as manicures have been eliminated; there's no possibility of diluting the salon's strength, crowding its space, or ruffling its calm. Enhancing the mood: the shift from high-tech black and white to soft greys, pastel color schemes; from rock to classical music; salons designed as much for pleasure as for business (Angela Cosmai's brownstone shop has two fireplaces). Donsuki salon even has a shower (convenient after a massage or leg waxing).

Salons' luxurious extras: some offer limousine service (Raymond & Nasser; Dimension Skin Care; Kenneth's driver takes clients to

Jeff McNamara

At Cambridge Chemists, a pharmacy of old-world graciousness...in New York

next appointments); the difference that a glass of Perrier (in a real glass) and a browse through an art book make while you wait for your facial mask to "set" (at Trish McEvoy); the style of the salon, right down to staff uniforms (at Sergio Valente, haircutters wear blue blazers and grey flannels; Bruno Dessange designed white leggings and oversized shirts for his employees; the kimonos worn by his clients—also white, sleek—are often requested as a take-home). Bruno Demetrio has health-conscious lunches delivered to Bruno Le Salon; Bruno Dessange and Gerard Bollei have cooks on staff. And some pleasures never change—the ultra-pampering Maine Chance day at Elizabeth Arden Salon: exercise, beauty, massage...the works!

The ultimate service: house calls. Most salons "lend" their stylists (Nilo Viyella of Rose Reti, for one, is expert in special-event makeup/hairstyling in home/hotel rooms; Nailphile Co. brings manicures to the office, too). More and more New York City salons, in fact, are willing to transport anything from eyelash dying to manicures to leg waxing to facials. Most masseuses make house calls, massage tables in tow. Advantages of one-on-one exercise trainers—motivation, safety, speed, regular workouts—include the main one: best results. Even exercise centers are putting their instructors "on call" (Madison Avenue Muscle Inc.; Pineapple Dance Centre, an offshoot of the London original).

The rosy future of big-city beauty? Glemby's prototype salon that zeroes in on quality, not quantity, on better service via better organization, comfort (easy chairs replace salon chairs), efficiency (faster cutting tools, hair dryers, perming/coloring techniques). Georgette Klinger's project: a new salon (late this year) that expands beauty to its widest perimeters—including posture and speech lessons, one-on-one exercise training, nutritional counseling (from a Harvard-trained R.D.), along with hair and skin care, makeup, massage—all part of a full-day program called Intensive Curriculum. The clothing store of the future: Barneys New York's new women's store (scheduled opening, February 1986) includes a cosmetics department with a difference. Barneys will carry their own line of products *(Continued on page 360)*

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For stores, see Page 393

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Jeff McNamara

New York/International

(Continued from page 356) plus a well-edited selection of American and European lines; salespeople versed in *all*, as well as fashion; staff makeup artists familiar with the whole floor—every product, color, how to apply; and all under a glassed-in atrium providing best—natural—lighting.

New York manages to offer every beauty service imaginable—and then some. If it *isn't* available in New York, you can be sure it's under construction . . . or on its way. ▽

WHERE TO GO

Angela Cosmai, *133 E. 18th St., 10003; 966-4335*
Anushka Institute, *241 E. 60th St., 10022; 355-6404*
Barneys New York, *106 Seventh Ave., 10011; 929-9000*
Boyd's, *655 Madison Ave., 10021*
Bruno Dessange, *760 Madison Ave., 10021; 517-9660*
Bruno Le Salon, *16 W. 57th St., 10019; 581-2760*
Cambridge Chemists, *21 E. 65th St., 10021*
Caswell-Massey, *518 Lexington Ave., 10017*
Clive Summers, *645 Fifth Ave., 10022; 751-7501*
Dimension Skin Care, *45 W. 57th St., 10019; 758-0510*
Donsuki Salon, *730 Fifth Ave., 10019; 265-5445*
Elizabeth Arden Salon, *691 Fifth Ave., 10022; 407-7900*
Georgette Klinger Salon, *501 Madison Ave., 10022; 838-3200; Intensive Curriculum, 978 Madison Ave., 10021*
Gerard Bollei, *115 E. 57th St., 10022; 759-7985*
Giorgio Fragrance Boutique, *47 E. 57th St., 10021*
Glemby, *800-821-7700*
Guerlain at Bergdorf Goodman, *754 Fifth Ave., 10019*
Henri Bendel, *10 W. 57th St., 10019*
Ilona of Hungary, *629 Park Ave., 10021; 288-5155*
Jean Laporte L'Artisan Parfumeur, *870 Madison Ave., 10021*
Jean Louis David at Henri Bendel, *10 W. 57th St., 10019; 247-5797*
John Dellaria, *433 W. Broadway, 10012; 925-4461*
Kenneth Salon, *19 E. 54th St., 10022; 752-1800*
La Coupe, *694 Madison Ave., 10021; 371-9230*
Louis-Guy D, *41 E. 57th St., 10022; 753-6077*
Madison Avenue Muscle Inc., *244 Madison Ave., 10016; 687-8196*
Nailphile Co., *957-9708*
Osaka Health Spa, *4 E. 46th St., 10017; 682-1778*
Patricia Field, *10 E. 8th St., 10003*
Philip Kingsley Trichological Centre, *16 E. 53rd St., 10022; 753-9600*
Pierre Michel Coiffure/Lancôme Institut de Beauté, *725 Fifth Ave., 10022; 757-5175*
Pineapple Dance Centre, *599 Broadway, 10012; 219-8860*
Pipino Buccheri, *14 E. 55th St., 10022; 759-2959*
Raymond & Nasser, *747 Madison Ave., 10021; 737-7330*
Richard Stein, *768 Madison Ave., 10021; 879-3663*
Rose Reti Ltd., *673 Madison Ave., 10021; 355-3152*
Salon di Mauro at the Grand Hyatt, *109 E. 42nd St., 10017; 661-3780*
Sergio Valente, *Bergdorf Goodman, 754 Fifth Ave., 10019; 753-9500*
Shiseido at Bloomingdale's, *1000 Third Ave., 10022*
Suga Salon, *115 E. 57th St., 10022; 421-4400*
Towbis, *741 Madison Ave., 10021; 772-6668*
Trish McEvoy, *800A Fifth Ave., 10021; 758-7790*
Vartali Salon, *52 E. 58th St., 10022; 935-4640*
Vidal Sassoon, *767 Fifth Ave., 10153; 535-9200*

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DR. RONALD SHERMAN/TRISH McEVOY SKIN CARE CLINIC

In New York City, space is limited, environment is all, and design-conscious shoppers find the best of worldly goods

Living by design

New York/International

New Yorkers know design. They have made Manhattan the global center for the dissemination of information about what makes style, as well as the nexus of consumption of high design. A recent hypersensitivity to design struck first where we eat; the new "New York Look" came upon us in restaurants. Caught between the pincers of a reawakened architecture world—heavily invested in style and flash—and a booming "artistic" scene downtown, our eateries, New York's true temples, were transformed. The new look was overdetermined, had to happen; the energy needed someplace to go. Never have so much mirror, so much lattice, so many acres of mauve carpeting been consumed so fast. New Yorkers are environmentalists of a special sort. The urban analogy for a pristine and virgin forest is a new restaurant where the crowd is right, the food is right, the design is right, the *environment* is right.

Eating at home became equally stylish, well designed. We learned about arugula with Armani. We discovered radicchio with Memphis. Andrée Putman arrived on a carpet of chèvre. The colonization worked its way out from the Norge range; to prepare and eat such food, we needed apt appliances and utensils. New York kitchens became compendia of efficiently modern Brauns, perfect *fin de siècle* Meliors, swags of garlic straight from a Tuscan farmhouse, hi-tech Cuisinarts. The genius, again, was in the aggregation. Like the city itself, New York kitchens grew international, preoccupied with discerning and acquiring the latest tendencies of all nations.

From the kitchen, design reached out into the apartment. No longer content with an indifferent Castro Convertible love seat and a ficus tree, the living room acquired lighting from Artemide, a Le Corbusier chaise, a Vignelli coffee table, a Sony on a Metro Shelving cart, a Biedermeier commode. Sensitized to the ecology of high style, New Yorkers see the design world in a complex way, like an ecosystem, which means that they know that for any to thrive, all must thrive. This is the conviction that lets us mingle the antique and the new at will.

With such an audience, is it any wonder that New York City is a center of production as well? One is never sure how many design ideas actually are conceived in Manhattan. Our sensibility is such a grab bag, we're so omniverous, that we suck in objects and inspirations from all over. Still, everyone who does design sooner or later winds up here—if not forever, at least frequently enough to see us four times a year at lunch. After all, we're the center of the design universe.

On the next three pages, a whirlwind of shopping pleasures—to be found in New York—from Fabergé eggs to world-class fabrics.

Harry Benson

Jeff McNamara

Anything you can eat, wear, live with, fantasize about...you can find in New York—from the charming country character of the all-American choices at The Gear Store, above, to the more classic Art Nouveau designs of the Josef Hoffmann table and chair, left, at Galerie Metropol....Good-looking... and good to look around in, above: Fendi's new-shape, black-and-brown squirrel coat. Bergdorf Goodman. Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Sophie Levy for Pipino-Buccheri. Details, last pages

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Does an object have to look "ordinary" because it has a practical function? Not in New York. Not at Sointu, where everyday household objects share the best modern style, environment. The French chrome soda siphon, about $160; the Italian glass pitcher, about $50; tumblers, about $14; the black lacquer tray, about $35

New York/International

Living by design
By Barbara Plumb

New York City is a shopper's paradise. For anyone with a taste for the exotic, an eye for the beautiful, and an appreciation for good design, a visit here can save the time and expense of globe-hopping in quest of the choicest furniture and objects. All can be savored in New York—from a museum-quality Viennese Biedermeier chest to a $25 modern-American canvas folding chair.

Sequestered in a twenty-block area on the Upper East Side is a connoisseur's heaven of precious antiques. A newcomer to town—and instantly a star—Jacob Frères shines as perhaps the most sumptuous European antiques shop in New York. Named after the legendary Jacob Frères firm in Paris, it evokes palatial thoughts with the finest European furniture from the Renaissance to the 1930s....Juan Portela arrays extravagant nineteenth-century European antiques in romantic surroundings—a grey-walled shop layered with curtains, carpets, and paintings. Almost every piece tells a story, such as a desk with a small porcelain portrait of Catherine the Great from the palace of Potemkin, one of her many lovers....Another Paris transplant, Didier Aaron, houses the best of eighteenth- and nineteenth-century European furniture and accessories in a graceful townhouse. The firm also offers interior design services: one can engage the talents of notable designers like François Catroux, Jacques Grange, and Patrick Naggar for residential projects....The largest collection of French eighteenth-century furniture is ensconced on five floors at Dalva Brothers in rooms embellished with eighteenth-century paneling and fabrics. The shop possesses one of the most complete reference libraries on seventeenth- and eighteenth-century decorative arts in the world.

Three shops are ideal for excellent yet idiosyncratic antiques. Garrick C. Stephenson has given rein to his natural wit and exuberance in his offbeat choices of French, English, and Russian eighteenth- and nineteenth-century furniture....Rather than dealing in what he calls "English brown wood," Gene Tyson selects unusual eighteenth-century furniture and objects from Russia, England, Italy, France, and India....Arne V. Schlesch & José Juárez-Garcia sell from their townhouse, a trove of Scandinavian and European eighteenth- and early nineteenth-century antiques.

Anyone on the hunt for sophisticated eighteenth-century English antiques created for the most urbane clients of the day, such as a round dining table that expands to seat twenty-four, should browse in Florian Papp and take in their exhibition of Indian, Chinese, and European boxes (opening the beginning of November)....Stair & Company is perhaps the finest shop for eighteenth-century English Queen Anne, Sheraton, Hepplewhite, and Chippendale furniture.

The preeminent American antiques shop, Israel Sack, concentrates on furniture, mirrors, and clocks from the Colonies' master craftsmen....Bernard & S. Dean Levy, in the same major league for museum-quality American antiques, recently offered, among other treasures, Chippendale chairs used in the second Philadelphia White House.

Among specialty antiques shops, James Robinson and A La Vieille Russie are internationally famous for the refinement and luxury of their treasures. James Robinson carries silverware from the sixteenth to the nineteenth centuries, as well as silver tea and coffee sets. For Fabergé eggs and icons, as well as eighteenth-century snuffboxes, A La Vieille Russie has no rival in the world.

Decorators and collectors in New York City automatically think of certain antiques shops, if they want to concentrate on a specific category. For example, to help satisfy the current craze for Biedermeier, Niall Smith, known for fine Austrian and German pieces, is a must. Eighteenth- and nineteenth-century French country furniture is the province of James Grafstein, whose passion is armoires. At Malmaison, the "warehouse-y" look belies its fine cache of French Empire furniture and sampling of late eighteenth-century Russian and American pieces—everything, in fact, one might need to outfit a house.

Favored international design trends at the moment are interiors studded with Art Nouveau, Art Deco, or Weiner Werkstätte furniture. New York shops are equipped to satisfy that taste. For Tiffany glass, Lillian Nassau is a New York landmark; Minna Rosenblatt also has a choice selection of Tiffany lamps and glass, as well as Daum and Gallé.

No lover of twentieth-century design can come to New York and skip the Barry Friedman gallery. In addition to furniture, glass, and silver, Friedman is known for his design exhibitions....At Galerie Metropol, a refined selection of Weiner Werkstätte and Austrian Art Nouveau furniture, tableware, and ceramic objects are beautifully displayed....Macklowe Gallery carries one of the most extensive collections of Art Nouveau furniture and objects in America. Next door is Gallery Modernism, also owned by Lloyd Macklowe, doing a balancing act between Weiner Werkstätte and Art Deco furnishings and objects....Primavera carries furniture by Ruhlmann and Pierre Chareau, silver by Jean Puiforcat....In addition to Art Deco, Muriel Karasik offers a collection of Venini glass, Viennese silver-and-chrome pieces....Anthony DeLorenzo has elegant examples of Art Deco furniture and objects by Ruhlmann, Dunand, Jean Michel Frank, and Diego Giacometti.

No one seriously interested in 1950s furniture and design should bypass Fifty/50. The owners' museum-quality exhibitions have documented the period in furniture, glass, ceramics, and jewelry. Among the roster of designers: Charles Eames, Eliel and Eero Saarinen, Harry Bertoia, Frank Lloyd Wright, Isamu Noguchi, Gio Ponti, Tapio Wirkkala and Hans Wegner.

The stunning selection of Japanese antiques available in New York City surprises and delights. Not *(Continued on page 366)*

If store shopping seems too exhausting a prospect, one can relax in a chair and bid at one of the auction houses

Jeff McNamara

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S.T. Dupont
ORFÈVRES A PARIS

New York/International

(Continued from page 364) all of Naga Antiques' remarkable inventory of over two hundred Japanese screens is on display in its attractive townhouse with a Japanese garden, but the examples shown suggest the superb quality of the whole group. . . . At Mingei, rooms are carefully constructed to give the visitor a sense of the scale of Japanese living. The owner-artists, Hiroshi and Kinue Sugimoto, set treasures of peasant Japan, such as nineteenth-century folk chests, hibachis, and roadstone carvings of Buddha, among exquisite flower arrangements. Japan Interiors specializes in antique Japanese chests, collections of nineteenth-century fruit and flower baskets and Japanese kitchenware and ceramics.

For highly decorative rugs in beautiful colors and unusual patterns, the place to go is Doris Leslie Blau Gallery. About a quarter of the rugs, both Oriental and European, are antique; the rest date from the turn of the century. . . . Dildarian, a favorite haunt of decorators, is one of the largest dealers in European and Oriental rugs in New York. . . . Modern Master Tapestries commissions artists like Frank Stella, Robert Motherwell, and Roy Lichtenstein to do tapestry designs. . . . Furniture by artists as well as architects and craftsmen is the special province of the Gallery of Applied Arts.

A little United Nations of world-class fabrics is in New York for the finding. Just as Pierre Deux is the source for French Provincial cotton print fabrics and fabric-covered accessories, so Laura Ashley is headquarters for floral prints that embody the English country look. At Portantina Italophiles can indulge in hand-blocked velvets from Venice, small Italian antiques, and Oriental rugs.

Although making top-quality linens by hand is no longer an American specialty, New York has cunningly copped the best of the European imports. Since the seamstresses at Frette, the 125-year-old linens firm based in Milan, never repeat a pattern, every set of hand-embroidered sheets is unique. Frette sheets can be tinted to taste or cut to special sizes or shapes. . . . Pratesi, also based in Italy, keeps the practical in mind with machine-washable silk sheets and permanent-press cotton/polyester ones with 280 threads per square inch. . . . The French hold up their end, too. Descamps features fashionable patterns, from florals to grids. Porthault emphasizes variety in its linens, along with long-established signature patterns and colors.

No one who cares about modern design should leave New York City without a visit to Sointu. Jewel box in size and lined with elegant display cases, the shop reflects the very special taste of Kipp Trafton, considered a leader of contemporary design. Among his choices are stainless-steel flatware, Alvar Aalto vases, custom-designed watches and clocks, ceramics, and desk accessories.

Ad Hoc Housewares and D.F. Sanders are the most interesting hardware stores in New York, with their high-tech bathroom fixtures, kitchen accessories and gadgets, scales, mops, garbage cans, and serving pieces. D.F. Sanders lately has been supplementing its hardware with quality accessories from Europe by such specialized producers as Alessi, well regarded for stainless-steel designer coffeepots, teapots, and barware. . . . The Museum Store at the Museum of Modern Art, an institution within an institution, was one of the first in town to encourage good modern design. Its selection includes pieces represented in the Museum's own collection and others chosen for the shop by the Museum's architecture and design curators.

It's hard to imagine living in New York without the Pottery Barn: It's been here for thirty-five years and so many Manhattanites have grown up with it, furnishing their first apartments with its cookware, tableware, furniture, and accessories, culled by the store from all over the world—and then doing the same for a country cottage later. . . . Conran's, an English transplant, is New York's most extensive store specializing in good modern home furnishings—at reasonable prices—with everything from sofas and kitchen cabinets to shades, tableware, and lighting fixtures. . . . Gear, a loft-like store that opened last spring, uses picturesque American antiques to set the tone for its fabrics, wallpapers, china, and linens—all with a sophisticated down-home American look.

Two of the more interesting modern design sources resemble SoHo art galleries, not only in their locations but also in their upbeat styles. Yoshiko Ebihara at Gallery 91 has taken upon herself the seemingly impossible role of one-woman bridge between the design worlds of the United States and Japan. She is especially interested in exhibiting—and selling—functional items for the home that are in production, as opposed to one-of-a-kinders. . . . SEE (Spatial Environmental Elements) is the first on the block with French designer Philippe Starck's sleek, much-talked-about furniture, as well as some other well-priced pieces by young, still-affordable European designers that can't be found elsewhere in the city. *(Continued on page 368)*

Jeff McNamara

Among the city's antique treasures, the world's finest, choicest objects. At A La Vieille Russie, an unrivaled collection of Russian Easter eggs, of Fabergé, of icons...

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Jeff McNamara

The celebrated charm of Porthault, —from Avenue Montaigne in Paris to East Fifty-seventh Street in New York City: a delicious variety of their famous prints and patterns

(Continued from page 366) No one need take a trip to Italy to find the cream of Italian stationnery. Pineider, with a two-hundred-year-old tradition and a roster of clients from Lord Byron to Sophia Loren, specializes in handmade writing paper of 95 percent rag linen. Craftsmen at the Pineider workshops in Florence can engrave any design or pattern. . . . Il Papiro features marbelized handmade papers, frames, desk accessories, boxes, and notebooks. Its process dates back to Louis XVI, whose bookbinder invented it. . . . S.T. Dupont, a shop that opened on Madison Avenue last month, purveys Chinese lacquer pens, the fitting writing instruments for such luxurious papers.

Two great bastions of French *haut* taste have outposts here. Baccarat supplies New Yorkers with fine crystal, just as it has European royalty for over 150 years; Christofle, France's leading silversmith, features a selection that ranges from a reproduction of Napoleon's campaign mess kit to Champagne sets and christening cups. Not to be outdone, the Scandinavians pride themselves on the regal Royal Copenhagen Porcelain shop, which, in addition to showing its own beautiful porcelain, also represents two other famous old Danish firms, Georg Jensen with flatware and tableware and Holmegaard with glassware.

If store shopping seems too exhausting a prospect, one can always relax in a chair and raise an eyebrow to bid at the great international auction houses. Although Sotheby's and Christie's are emphatically at the high-price end, it is possible to find relative bargains at Sotheby's Arcade sales and Christie's East. ▽

WHERE TO SHOP

Didier Aaron, *32 E. 67th St., 10021*
Ad Hoc Housewares, *842 Lexington Ave., 10021*
Laura Ashley, *714 Madison Ave., 10021; 398 Columbus Ave., 10024*
Baccarat, *55 E. 57th St., 10022*
Doris Leslie Blau Gallery, *15 E. 57th St., 10022; 759-3715*
Christie's, *55 E. 59th St., 10022*
Christie's East, *219 E. 67th St., 10021*
Christofle, *680 Madison Ave., 10021*
Conran's, *160 54th St., 10022; 2-8 Astor Pl., 10003*
D.F. Sanders & Co., *386 W. Broadway, 10012; 952 Madison Ave., 10021*
Dalva Brothers, *44 E. 57th St., 10022*
DeLorenzo, *958 Madison Ave., 10021*
Descamps, *723 Madison Ave., 10021*
Dildarian, *595 Madison Ave., 10022*
S.T. Dupont, *680 Madison Ave., 10021*
Fifty/50, *793 Broadway, 10003*
Frette, *787 Madison Ave., 10021*
Barry Friedman Ltd., *26 E. 82nd St., 10028*
Galerie Metropol, *927 Madison Ave., 10021; 772-7401*
Gallery Modernism, *984 Madison Ave., 10021*
Gallery 91, *91 Grand St., 10013*
Gallery of Applied Arts, *24 W. 57th St., 10019*
Gear, *110 Seventh Ave., 10011*
James Grafstein, *236 E. 60th St., 10022*
Il Papiro, *1021 Lexington Ave., 10021*
Jacob Frères, *1018 Madison Ave., 10021*
Japan Interiors, *814 Lexington Ave., 10021*
Muriel Karasik Gallery, *1094 Madison Ave., 10028*
A La Vieille Russie, *781 Fifth Ave., 10022*
Bernard & S. Dean Levy, *981 Madison Ave., 10021*
Liberty of London, *229 E. 60th St., 10022*
Macklowe Gallery, *982 Madison Ave., 10021*
Malmaison, *29 E. 10th St., 10003*
Mingei, *398 W. Broadway, 10012*
Modern Master Tapestries, *11 E. 57th St., 10022*
The Museum Store at the Museum of Modern Art, *11 W. 53rd St., 10019*
Naga Antiques Ltd., *145 E. 61st St., 10021*
Lillian Nassau Ltd., *220 E. 57th St., 10022*
Florian Papp, *962 Madison Ave., 10021*
Pierre Deux, *870 Madison Ave., 10021*
Pineider, *Trump Tower, 725 Fifth Ave., 10022*
Portantina, *Madison Hotel, 25 E. 77th St., 10021*
Juan Portela, *783 Madison Ave., 10021*
Porthault, *57 E. 57th St., 10022*
Pottery Barn, *231 Tenth Ave., 10011*
Pratesi, *829 Madison Ave., 10021*
Primavera, *808 Madison Ave., 10021*
James Robinson, *15 E. 57th St., 10022*
Minna Rosenblatt, *844 Madison Ave., 10021*
Royal Copenhagen Porcelain, *683 Madison Ave., 10021*
Israel Sack, *15 E. 57th St., 10022*
Arne V. Schlesch & José Juárez-Garcia, *158 E. 64th St., 10021*
SEE, *118 Spring St., 10012*
Niall Smith, *344 Bleecker St., 10014; 255-0660*
Sointu, *20 E. 69th St., 10021*
Sotheby's, *1334 York Ave., 10021*
Sotheby's Arcade, *1334 York Ave., 10021*
Stair & Company, *59 E. 57th St., 10022*
Garrick C. Stephenson, *50 E. 57th St., 10022*
Gene Tyson, *19 E. 69th St., 10021*

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NATURAL STARLET-MIST FITCH

Upbeat and off the beaten track, above, Ted Savinar's colorful look at America—"Champ" (1982) —from the exhibition "Signs" at SoHo's New Museum of Contemporary Art....Missoni's easygoing pants suit, perfect for museum hopping, in seasonless wool—with cropped collarless jacket; narrow plaid pants. Jacket, about $735; pants and blouse (not shown), about $690. Missoni Boutique, NYC....Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Mark Hayles. Details, last pages

street smart

Shopping in New York City begins everywhere and goes anywhere. Here, a savvy look at the treasures to be found off the beaten track.
By André Leon Talley

New York/International

For those who have scoured all of Fifth Avenue and are ready for a change of pace, there are stores all over New York City that have sensational, sophisticated style, from the experimental boutiques of the East Village, to Zoran's by-appointment-only showroom in SoHo, to the funky Charivari Workshop on the Upper West Side. Shopping in New York begins everywhere and ends nowhere.

Norma Kamali's multilevel store is on Fifty-sixth Street, just west of Fifth Avenue. Bright gold flags wave like racing banners outside the building, and inside there's more Kamali razzmatazz. Her big items for fall: cotton velvet, frankly fake, zebra-pile coats with exaggerated Hollywood movie-star collars, and sireny black evening suits fringed from top to bottom.

One block away, on West Fifty-fifth Street, is Manolo Blahnik's pompeii-peach and grey-on-grey shoe salon, which looks like a sitting room in an English townhouse. Blahnik has some of the most attractive velvet high-heeled shoes and tuxedo slippers. For the one-of-a-kind winter shoe, he has a wool jersey striped day shoe and a richly brocaded evening shoe, both of which Bill Blass showed with his current fall/winter collection.

Columbus Avenue, on the Upper West Side, is like an inner-city boardwalk, perfect for strolling aimlessly, for doing some relaxed window shopping. Nearly every street is chock-a-block with wonderful stores, restaurants, sidewalk cafés. When the cafés are glass-enclosed, the people-watching goes on uninterrupted in all weather, at all hours.

On the sidewalks, parents push their babies in natty navy English prams, or tug their older children along, often toward the famous American Museum of Natural History, which takes up four entire city blocks from Seventy-seventh to Eighty-first between Columbus and Central Park West.

A good way to approach Columbus Avenue is to start at one of Charivari's five Upper West Side stores, Charivari Workshop, on Eighty-first Street, and head downtown. Mick Jagger and Jerry Hall are some of the Workshop's frequent customers. The store is stocked with clothes by hot English designers like Scott Crolla, whose suits reflect a Raj influence; paisley, Indian prints, brocades, and florals.

In midtown, across from Macy's landmark department store on Herald Square, is the new Herald Center, a nine-level shopping complex. Each floor is named after a famous area in Manhattan, giving a shopper the illusion of having gone all over the city in just one escalator ride. There's a Fifth Avenue level, as well as Madison, Columbus, Broadway, Village, SoHo, and Central Park. Open seven days a week, it's a great mall for the shopper looking for a suburban-urban experience.

On the ground *(Continued on page 374)*

Harry Benson

andré laug

BERGDORF GOODMAN
754 Fifth Avenue

ELIZABETH ARDEN
691 Fifth Avenue

MARTHA
475 Park Avenue

SAKS FIFTH AVENUE
Fifth Avenue at 50th Street

PHOTO: BOB KRIEGER

For additional stores, see Page 393

Jeff McNamara

What New York has more of—the most of! Unexpectedly unique stores—like OMO Norma Kamali on West Fifty-sixth Street, with its gold flags fluttering outside, fashion videos in the window—offer a shopping "experience"...as well as great dressing ideas, terrific change-of-pace accessories—left, floral pillbox hat, with Chinese silk emboidery. About $100

MISSONI

836 MADISON AVENUE AT 69 STREET
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New York/International

(Continued from page 372) level, aptly called Herald Square, is Caswell-Massey, America's oldest chemist-perfumer. They stock President George Washington's favorite scent—No. 6, a blend of twenty-three natural ingredients—plus Cucumber, Lime, and Aura of Patchouli colognes. Knize Ten, imported from Austria, once the favorite of David Niven and Errol Flynn, is also available.

On the second floor, Louise Parfums offers more olfactory delights, true "oddities de luxe," many bottled in France. They carry Caron's Royal Bain de Champagne, which comes in what appears to be a Champagne bottle, capped with gold foil. An aromatic bath essence for men, it was created for a California tycoon who needed to supplement his Champagne baths during the Depression.

Across from Louise Parfums is Charles Jourdan's men's shop. There's no better place than Jourdan's for black-tie slippers or slip-on patent-leather evening shoes. In addition to leather goods, trousers, and shirts, there's a versatile line of expandable carry-on luggage made from rugged vinyl.

Escada Boutique, on the same floor, has the latest: animal prints on sweaters, plus leather bags and pants. They also have some of the best-looking ancient madder-paisley silk shirts to brighten up a shopper's day.

The East Village, which is to Manhattan what Les Halles is to Paris, and what King's Road used to be to London, is jammed with avant-garde boutiques. Einsteins, the invention of designers Paul Monroe and Julia Morton, is on East Seventh Street, between First Avenue and Avenue A. Paul and Julia usually saunter into the shop after lunch, anytime between noon and 3:00. (Most of the places in the East Village don't open until early afternoon, though they close late.) Monroe's jewelry glides from aquatic plastics, like a mini-bluefish-and-shark bracelet, to baroque jumbles of cupids and pearls on every kind of accessory, to campy Venetian mirror pins that reflect a postcard view of Manhattan.

La Coppia, also on East Seventh Street, carries clothes that shock. The jersey tops are more like second skins than clothing; and the little black dresses, in the Rudi Gernreich style, are almost topless.

On Avenues A and B, which two years ago would have been considered off-limits even to the intrepid shopper, there is an enclave of shops with surrealistic decors and innovative fashions. At Batislavia, designers Pilar Limosner and Carmel Johnson put gilt buttons on spencer jackets and silk curtain tassles on the hems of hobble skirts. (Clothes can also be custom-ordered.) Next door, at House Party, there are clothes in 'sixties Op Art fabrics.

In NoHo, an up-and-coming area north of Houston Street, Tower Records, the biggest record store in the world, is open from 9:00 A.M. to midnight, 365 days a year. It's a super place to people-watch and to buy every kind of music from classical to jazz on records, tapes, and CDs, as well as old and new movies on video cassettes. Lauren Bacall bought all of Humphrey Bogart's old films here, and Mayor Koch stopped by to pick up *The Godfather*.

Pineapple Dance Centre, a few blocks south on West Houston, stocks the latest crossover exercise/lounge clothes. They've got an itsy-bitsy teenie-weenie yellow polka-dot bikini that they call a Mustang. They also have a Chevy—a Lycra and stretch-lace low-back swimsuit—plus carry leotards and tights in animal prints.

In SoHo, art openings have taken a backseat to shop openings. On West Broadway between West Houston and Prince, there is a trio of exciting new stores: Rizzoli International Bookstore, Susanne Bartsch, and Artwear. Before starting a tour of SoHo, it might be best to purchase maps and shopping guides at Rizzoli's. Then pop next door to Susanne Bartsch's posh Disneyland of a shop, designed by Michael Kostiff. Bartsch's British romantic style is best represented by Stephen Jones, who has, on occasion, made hats for H.R.H. Diana, *(Continued on page 378)*

For additional stores, see Page 393

LASPATA/DECARO STUDIO.

NORA NOH

house of Nora Noh

For additional stores, see Page 393

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For additional stores, see Page 393

(Continued from page 374) Princess of Wales. Also available: Big Apple's reinvention of the Charles Dickens top hat in luxe black leather, and British shoe designer Emma Hope's ruby-red velvet court mules on Louis heels.

Next door to Susanne Bartsch, Robert Lee Morris, founder of Artwear, has created a stunning space, constructed from glossy Vermont granite, to show the work of talented accessories designers who believe their craft is Art. At the moment, Morris represents forty-five artists. Besides his own work—classic shapes in silver, bronze, and brass—Morris displays Carol Motty's sensual chiffon scarves embellished with abstract rubber markings; Douglas Ferguson's painted metallic mesh scarves that can be draped and molded onto the body; Ted Muehling's Oriental scarf clips, long sweeps of iridescent chiffon attached to matte gold hummingbirds. Morris's original store, still down the block, has become a showcase for his work.

On Prince Street off West Broadway is Agnès B., a shop that can outfit the family. "Zebra" cotton velvet jeans are available for a young child and her mother. Coming soon is Lolita, an aptly named line of clothing for teenagers that takes a poke at glamour. (Next to Agnès B., on the SoHo Center for Visual Artists building, is a remarkable mural, with a cat gazing into the street, and huge Post Modern columns forever in shadow.)

Rei Kawakubo's Comme des Garçons is around the corner on Wooster Street. On ground level, in a space larger than a tennis court, Kawakubo's women's clothes are dramatically arranged against finished concrete walls and black wood joists. Men's clothes are on the basement level.

Comme des Garçons is featuring a ribbed wool pullover, which resembles an oversized varsity sweater. They are also showing black, white, yellow, and purple tulle shirts that can be layered, wrapped, and knotted for an alluring movie-to-bistro look.

For lingerie with a different twist, there's Tous Les Caleçons on Thompson Street. They have top-quality, athletic-looking underwear, ideal for bikers, exercisers, or for women to wear under ski- or stirrup-style pants. Also, to create an intimate mood at home, there are Olympic-style boxer shorts in chiffon.

Up the street on Thompson is Betsey Johnson's blaring pink shop. A pink picket fence encircles a tree in front of the store. Inside are mirror-top tables and chairs with faded chintz cushions, so customers can catch their breath in comfort. Johnson's stretch-lace camisoles, gloves, and net petticoats, available in black, red, white, *and* pink, of course, can be worn together to invoke dance-club drama.

If the idea of SoHo conjures up images of artists in paint-splattered jeans, or punks with neon hair, Zoran will be a surprise. Zoran is an experience in total luxury. The designer converted his old floor-through apartment on Sullivan Street into a sleek, minimalist store. In the winter when a customer walks in, he or she is given elegant leather mules—street shoes might scuff the impeccable high-gloss epoxy floors—and then offered Stolichnaya vodka or bottled water. Zoran and his staff work with one person at a time.

For the serious customer working toward a seasonless wardrobe, there's a new range of classic neutrals, including everything from deep-V-back cable-stitched cardigans that go over flannels to Zoran's ultimate evening look, a wrap "scarf" skirt in pale chiffon. His basic black sweaters, sweatshirt-style pullovers, can be worn over skirts, pants, or even his cropped pants in soft wool or cashmere, which fit like bicycle shorts.

When you've gotten your fill of shopping, and are ready to tell everyone back home about your new finds, you can stop by Untitled, a postcard shop on Prince Street that has over four thousand art postcards—from photos of Billie Holiday and Lucille Ball to reproductions of Degas and Monet.

The East Village is to Manhattan what Les Halles is to Paris, what King's Road used to be to London

WHERE TO SHOP

Agnès B., *116 Prince St., 10012*
Antonovich, *International Furs, Ltd., 333 Seventh Ave., 2nd Fl., 10001*
Artwear, *456 W. Broadway, 10012*
Batislavia, *151 Ave. A, 10009*
Charles Jourdan Monsieur, *Herald Center, 1 Herald Square, 10001*
Christie Brothers Furs, *333 Seventh Ave., 10001; 736-6944*
Comme des Garçons, *116 Wooster St., 10012*
La Coppia, *32 E. Seventh St., 10009*
Einsteins, *96 E. Seventh St., 10009*
Escada, *Herald Center, 1 Herald Square, 10001*
Furrari Furs, *307 Seventh Ave., 2nd Fl., 10001*
Herald Center, *1 Herald Square, 10001*
House Party, *151 Ave. A, 10009*
Betsey Johnson, *130 Thompson St., 10012*
Kenneth Cole Shoes, *353 Columbus Ave., 10024*
Laura Ashley, *21 E. 57th St., 10022*
Manolo Blahnik, *15 W. 55th St., 10019*
Maximilian Furs, *20 W. 57th St., 10019; 765-6290*
Peter Fox Shoes, *105 Thompson St., 10012*
Pineapple Dance, *599 Broadway, 10012*
Rizzoli Bookshop, *454 W. Broadway, 10012*
Susanne Bartsch, *456A W. Broadway, 10012*
Tous Les Caleçons, *72 Thompson St., 10012*
Untitled, *159 Prince St., 10012*
Zoran, *214 Sullivan St., 10012; 674-6087*

Apropos
Promenade Mall
Woodland Hills, CA
(818) 348-6120

Fashion Island
Newport Beach, CA
(714) 644-2652

Fashion Valley
San Diego, CA
(619) 296-7337

Ronnie Golden Engle
Warwick, RI
(401) 821-5273

La Befana
San Marino, CA
(818) 441-3191

Amalia Branca
The Mall at Short Hills
Short Hills, NJ
(201) 376-4770

Peaches en Regalia
Aspen, CO
(303) 920-1280

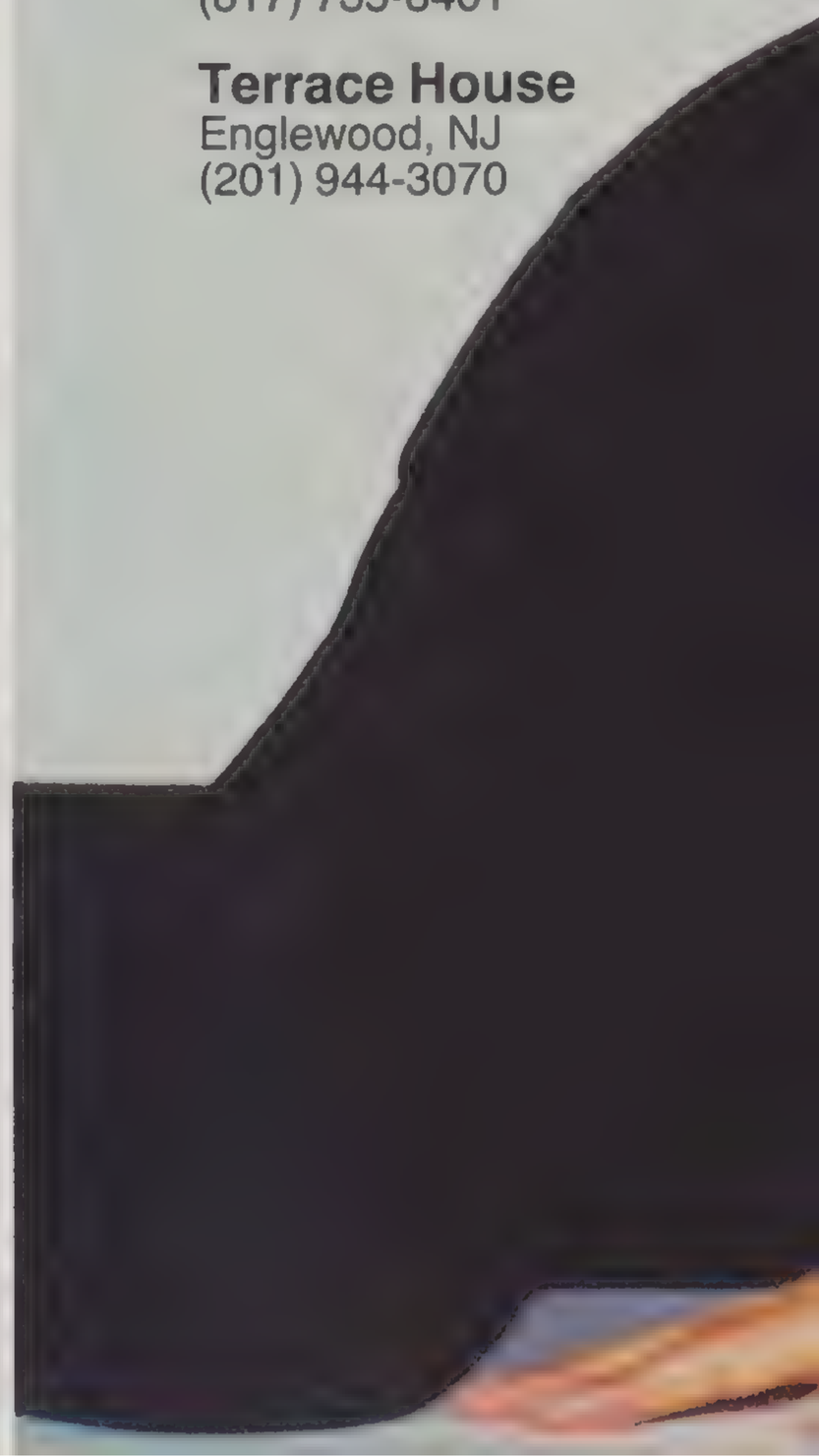
Jordan
Seattle, WA
(206) 628-6411

Sauvage
Barrington, IL
(312) 382-1113

Tango
Roslyn, NY
(516) 484-5020

D'Autrey
Fort Worth, TX
(817) 735-8401

Terrace House
Englewood, NJ
(201) 944-3070



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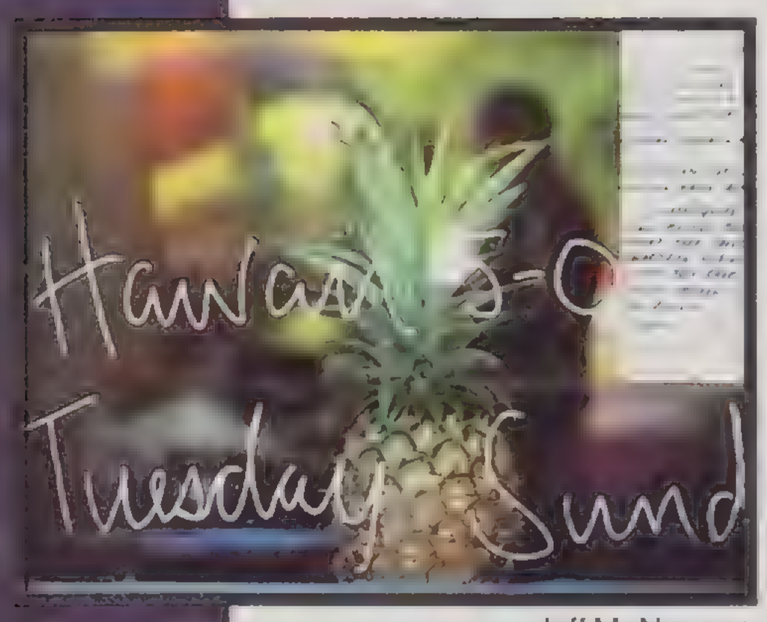
For additional stores, see Page 393



Jeff McNamara

Something dazzling to eat at Huberts Restaurant, something dazzling to wear, above—Geoffrey Beene's top, about $3380. Martha, NYC. Hair, Gad Cohen for La Coupe Salon, NYC; makeup, Mark Hayles. Details, last pages....And (inset) the East Village's Hawaii 5-0

Best bites

New York City has more great restaurants than ever. And today's hot menus have a distinctly international flavor. By Mimi Sheraton

New York/International

"If you had to pick six New York City restaurants to eat in for the rest of your life, which would they be?" my husband asked as we rode home from a great dinner at Lutèce.

Expecting nothing but idle conversation, he was not prepared for my panicky response. "This is a stupid game, and I won't play," I said. "I wouldn't know where to begin."

Choosing six favorite restaurants would have been much simpler even ten years ago, when New York had a far more limited foreign eating scene. But now we have not only the ethnic classics but increasingly complex and refined international cuisines. Nowhere is this expansion more vivid than with Italian restaurants. Twenty years ago, there were two kinds of Italian restaurants in the city—those featuring the Neapolitan or "red" cooking exemplified by veal parmigiana and lasagne and those places known for their tonier and pricier "white" or Northern Italian dishes: fettuccine Alfredo, calves' liver Veneziana, veal paillard. The latter, we were told, was the "real" Italian cooking.

Consider New York's Italian menu now, currently providing even more excitement than the French. For instance? Il Nido. Set in a mirror-and-glass-paneled dining room, it offers an elegant, serious, North/South Italian menu with traditional Tuscan subtleties like *ravioli malfatti*—the name means "badly made" and refers to the absence of pasta around these spinach and cheese dumplings; an almost Neapolitan angel's hair pasta with seafood in a gossamer tomato sauce; and savory snapper cooked in the tomato-and-caper sauce typical of Livorno. More recherché Tuscan specialties are at the casual Da Silvano, where I love the cool enchantment of *panzanella*—a bread and tomato salad—and the *stracotto*, a Florentine braised beef simmered in wine so long and gently that it can almost be eaten with a spoon.

Although not everything at Felidia pleases me, the Friuli dishes from the proprietor's home region north of Venice are outstanding: the curled pasta *fuzi* in a game sauce, the polenta with white truffles, and a moist, immaculately grilled *branzino*—a bass-like fish flown in from Italy several times a week.

Stylish Roman/Neapolitan enticements are featured at the four Lattanzi family restaurants. My favorites are the tiny, romantic Trastevere on Eighty-third Street, and Lattanzi, in the theater district. At both one can sample veal cutlet Milanese (fried and topped with a room-temperature tomato-basil salad), lusty fish soups, and the house Napoleon, a flaky, cream-filled marvel. Geoffrey Beene is only one of the serious eaters who makes his way to Little Italy to sample the soigné *(Continued on page 382)*

Mimi Sheraton *is coauthor, with Alan King, of the just published "Is Salami and Eggs Better Than Sex? Memoirs of a Happy Eater."*

Harry Benson

Taste the intrigue.

It happens over ice.

New York/International

(Continued from page 380) delights of Georgine Carmella, a simple but elegant room with a flattering pale-pink color scheme. Chef-owner Georgine Cavaiola manages to combine a new lightness with old authoritative flavors in dishes like delicate round ravioli filled with cheese and sauced with sage butter, quill-shaped pasta *penne* tossed with broccoli, and roast quails aromatic with garlic, bacon, and rosemary.

There is no section of New York to which the food-conscious will not travel for a highly touted meal. The high-fashion set flocks to Spanish Harlem, there to indulge in the linguine with clams, the lemon-sauced grilled chicken, and the pork chop with vinegar peppers at Rao's. Looking like a disreputable bar from the outside, this eight-table restaurant is a sort of uptown version of Elaine's for Woody Allen (who brings his own Lafite-Rothschild), Alan King, celebrities of all sorts. The same pasta followers are just as happy at Uzies on the Upper East Side, where they can have the wonderful new regional Italian dishes adapted by Giuliano Bugialli—like the *pinzimonio* (an appetizer of lightly blanched vegetables with pungent oily dips).

Not far away, at the tony, tiny, jammed Mezzaluna, there are tempting interpretations of thin pizza (the one topped with grilled radicchio is exceptional). Indeed, when I consider the fiery linguine with vodka at Zinno, or the seafood appetizers and risotto at the plush Sistina, I know I would find it hard to choose six *Italian* restaurants in New York.

The city's French menu is as bewildering as its Italian. Of course, there are the four greats: Lutèce, Le Cirque, Le Cygne, and La Grenouille. But now, newer-than-nouvelle French cooking—with more traditional flavors, slightly larger portions, and American regional influences—is being done best by a few American chefs. One is David Waltuck at Chanterelle, a peach-pink setting that brings the smart set to SoHo to have the savory grilled seafood sausage, the snapper in red butter sauce, and the garlicked lamb—followed by the best cheese selection in the city. Or they go to Greenwich Village to La Tulipe, where Sally Darr's eggplant-purple dining room is the backdrop for golden fried zucchini appetizer, inspired soft-shell crabs frothy with nut-brown butter, and tender morsels of squab nested in steamed couscous.

Those after the pâtés, game dishes, and *choucroute garni* of the typical bistro-brasserie style find their way to, of all places, Fourteenth Street and Eighth Avenue, where limousines double-park outside Quatorze—a tribute to dishes like chicory-and-bacon salad and calves' liver with shallot sauce. (Even Fourteenth Street takes on cachet, apparently, if you say it in French.)

Sally Scoville dishes up Provençale cuisine in her East Side restaurant, Le Cherche-Midi, where she prepares all of the heady herb and garlic-scented *tians* of that area, along with the region's seductive walnut-honey pie. Or we can feast on Belgian *waterzooï*—a creamy soup stew made with fish or chicken and

Jeff McNamara

A star in SoHo, above: Chanterelle, one of New York City's new-style French restaurants

leeks—at the smart, trim Bruxelles. For Spanish *tapas*, go to the Ballroom, where Felipe Rojas-Lombardi guides the preparation of those delectable appetizers—eel, nuggets of pork, shrimp in chile-spiked sauces, soothing marinated vegetables.

If New York still lacks an excellent Mexican restaurant, the scene has been mildly improved by the much too noisy and hectic Café Marimba (stick to the *salpicon de huachiango*—snapper redolent of cinnamon and spices; the *carne adobada*—pork loin marinated in chile paste; *(Continued on page 384)*

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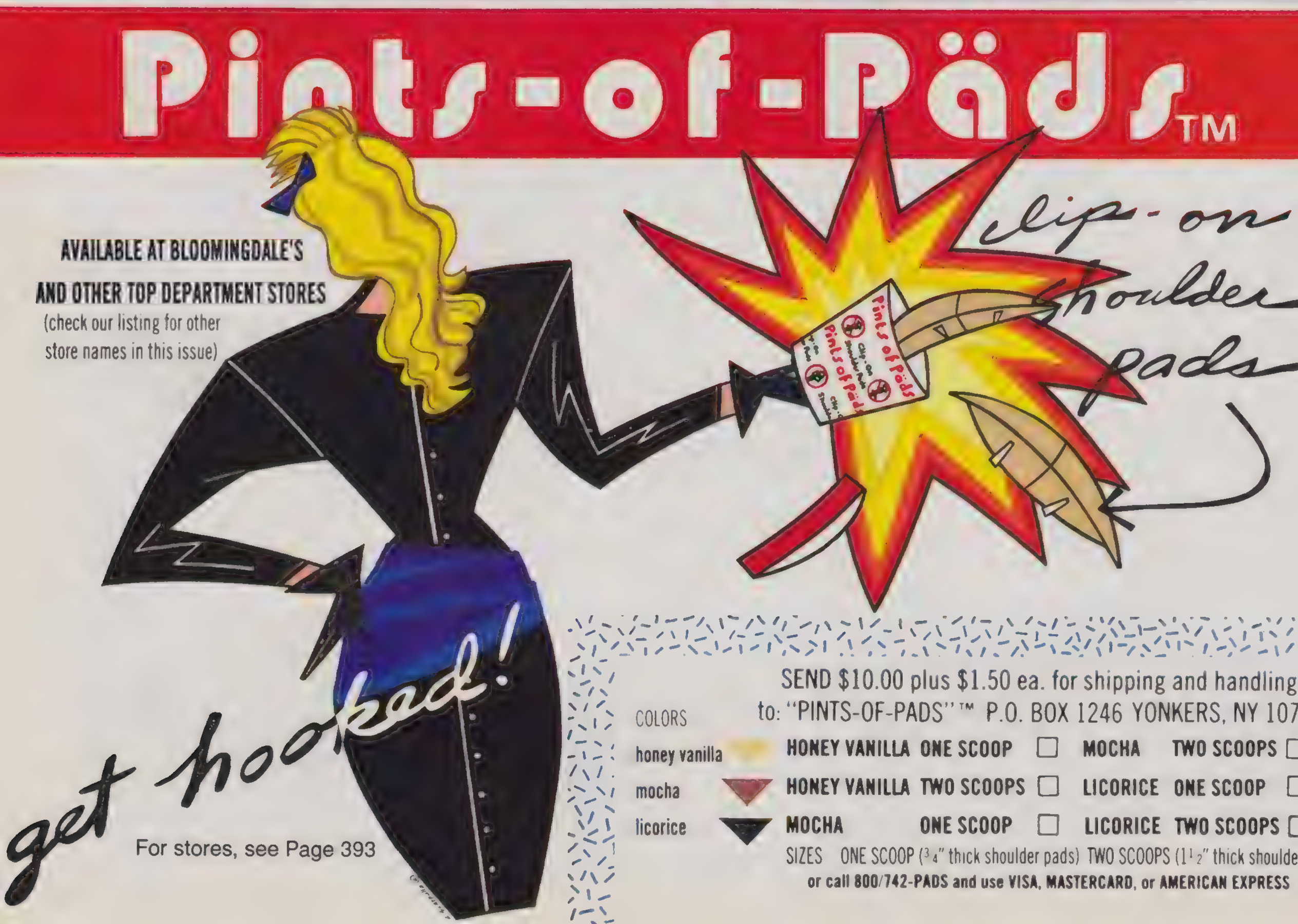

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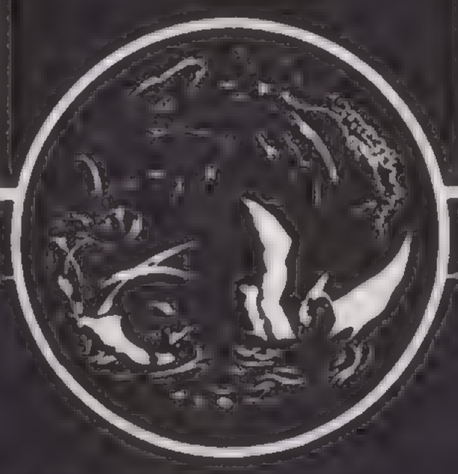
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New York/International

(Continued from page 382) or the duck with pumpkin-seed sauce) and by the more polished and attractive San Miguel, where you will do well to choose the *garnachas* (tartlets with black beans, chicken, tomatoes, and onions).

Vietnamese food has been slow in arriving in New York and is a bland, greasy, and tired travesty at the very "in" Indochine, which shows how wrong so many people can be. Far better to try this spicy crunchy cuisine at Saigon in Chinatown. That part of town is also the setting for some exceptional Cantonese food—at Y.S. on Elizabeth Street (try fried flounder so crisp even the bones are edible)—and for superb Shanghai cooking at Say Eng Look.

And in trying to restrict myself to the great international classics, I would miss so many other things: there is the tender liver and flavorful *Wurst* at the Chalet Suisse. Can I give up the best *blini* this town has ever known—along with the fantastic caviar—at the marbled, Art Deco wonder that is the new Petrossian? Would choosing six restaurants mean that I have to give up the Roumanian tenderloin steak at Sammy's, or the pastrami and corned beef at the Carnegie Deli? Then there is the romantic Pamir on the Upper East Side, serving pungent Afghanistan breads, grilled meats and yogurt, mint, and scallion sauces. And Abyssinia in SoHo, the most intriguing of the city's four (at last count) Ethiopian restaurants, where I love the fiery curry stews and the chile-spiced raw meats.

The food (wonderful little dumplings and noodles and vegetable dishes) at the Tibetan Kitchen has a fresh innocence hard to find these days; and I would hate to have to give up forever, or even for a few months, the tomato-onion and butter-sauced chicken or the incendiary *vindaloo* curries at the Bombay Palace.

Japanese food seems to be overshadowing Chinese these days, especially for me at Chikubu, now in a new and handsome setting of stone tile and blond cypress. Here I always sit at the counter and say "*Omakase*" to the deft, muscular chef-owner, who then chooses and prepares for us a succession of dishes of staggering variety—in season, the golden autumn mushrooms steeped like tea; in spring, soft-shell crabs, deep fried and tossed with a sauce of vinegar and scallions; and always, seafood *kamameshi*, a sort of Japanese risotto.

For sushi, no place in town beats Hatsuhana, where all of the fish is immaculately fresh, impeccably sliced. And once in a while, for a belt of high-spicing, there are the Korean pickles (*kim chi*) and the chile-flamed fish soup at Woo Lae Oak of Seoul. Also fiery is the *harissa* chile paste accompanying the stylish Moroccan *couscous* at La Metairie.

Lemon grass, basil, cilantro, chile peppers, and peanuts lend Thai cooking its pungency and interest. Right now (and this changes rapidly), one of the best Thai restaurants is Siam Grill on Ninth Avenue, close to the Off-Broadway houses on Forty-second Street's Theater Row.

Granted, we no longer have any Scandinavian or fine German restaurants in Manhattan, but we have instead the nouvelle Austro-German specialities at Vienna '79, where I still favor such traditional dishes as the boiled beef, the venison, and the Wiener Rostbraten, beef topped with crisp fried onions as fine as spun glass. And for the black-bean and meat cassoulet, *feijoada*, there is no more attractive spot than the palmy Brazilian Pavilion.

Perhaps diligent restaurateurs will soon give us a really good and authentic Middle Eastern option, or some finely honed Russian (make that White Russian) dishes, but even without them, New York surely cooks up the world's most diversified menu.

WHERE TO GO

Abyssinia, *35 Grand St., 10013; 226-5959*
The Ballroom, *253 W. 28th St., 10001; 244-3005*
Bombay Palace, *30 W. 52nd St., 10019; 541-7777*
Brazilian Pavilion, *316 E. 53rd St., 10022; 758-8129*
Café de Bruxelles, *118 Greenwich Ave., 10011; 206-1830*
Café Marimba, *1115 Third Ave., 10021; 935-1161*
Carnegie Delicatessen and Restaurant, *854 Seventh Ave., 10019; 757-2245*
Chalet Suisse, *6 E. 48th St., 10017; 355-0855*
Chanterelle, *89 Grand St., 10013; 966-6960*
Chez Vong, *220 E. 46th St., 10017; 867-1111*
Chikubu, *12 E. 44th St., 10017; 818-0715*
Da Silvano, *260 Sixth Ave., 10014; 982-0090*
Famous Sammy's Roumanian Steak House, *157 Chrystie St., 10002; 673-0330*
Felidia, *243 E. 58th St., 10022; 758-1479*
Georgine Carmella, *165 Mulberry St., 10013; 226-3999*
Hatsuhana, *17 E. 48th St., 10017; 355-3345*
Il Nido, *251 E. 53rd St., 10022; 753-8450*
La Grenouille, *3 E. 52nd St., 10022; 752-1495*
La Metairie, *189 W. 10th St., 10011; 989-0343*
Lattanzi, *361 W. 46th St., 10036; 315-0980*
La Tulipe, *104 W. 13th St., 10011; 691-8860*
Le Cherche-Midi, *936 First Ave., 10022; 355-4499*
Le Cirque, *58 E. 65th St., 10021; 794-9292*
Le Cygne, *53 E. 54th St., 10022; 759-5941*
Lutèce, *249 E. 50th St., 10022; 752-2225*
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Old Homestead, *56 Ninth Ave., 10011; 242-9040*
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Petrossian, *182 W. 58th St., 10019; 245-2214*
Quatorze, *240 W. 14th St., 10011; 206-7006*
Rao's, *455 E. 114th St., 10029; 534-9625*
Saigon, *60 Mulberry St., 10013; 227-8825*
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Jeff McNamara

manhattan heck-in

From high tea to high tech, New York's hotels are polishing a luxe new international style. By Richard Alleman

Harry Benson

Keeping up with hotels in New York City lately has been a bit like following a high-powered game of "Monopoly" in which Manhattan Island is the board and the world's major hoteliers and hotel chains are the players. The competition among British, French, Canadian, Japanese, Swiss, and Hong Kong hotel companies to establish New York bases has been fierce; the results, intriguing: great American landmarks—such as the Westbury, the Pierre, the Drake, the Barclay, the Essex House—have new international owners, glamorous new looks, a whole new style.

There is one big winner in this crazy Manhattan "Monopoly" game: the hotel guest. According to Dario Mariotti, the Italian-born, Gritti Palace-trained general manager of the Mayfair Regent (the posh New York City property of Hong Kong's Regent International Hotels), "Until recently, there were just a couple of prima-donna hotels in Manhattan—but that's no longer the case. Today, we're all competing with one another—and the more competition there is in any trade, the more the quality of that trade increases."

In the hotel business, "quality" ultimately translates as "service"—and for Dario Mariotti, service has nothing to do with gimmicks, or chocolates. "It's no use putting the chocolate on the pillow at night," he points out, "if the operator doesn't wake you up on time in the morning." For Mariotti, service means a diligent staff that's warm, willing, slightly reserved—but always there for the guest. In fact, Mariotti often greets guests (and not just VIPs) himself, to make sure their wishes are attended to. Service also means attention to details. At the Mayfair Regent, white-gloved lift operators whisk guests to and from rooms, where, in addition to the ubiquitous packets of soaps, shampoos, and colognes that have come to be known as "amenities" in hotel-speak, there are also umbrellas—just in case.

At the new Plaza Athénée hotel on East Sixty-fourth Street, the British Trusthouse Forte company has pulled out all the stops to create a New York version of the legendary Plaza Athénée in Paris. Here, no less than *three* concierges—two of them members of the prestigious European society of concierges, the Clefs d'Or—stand ready to take care of everything from tickets to *Song & Dance* to reservations at La Côte Basque. In addition, the hotel has an exchange program that brings staff from the Paris Plaza Athénée for tours of duty in Manhattan. That staff might include the butlers and valets who personally—and instantly—handle room-service requests. Besides being the only hotel in New York to have a room-service pantry on practically every floor, the Plaza Athénée is one of the few to continue the luxurious European tradition of placing a crisp linen *serviette* (to protect bare feet) next to beds after they are turned down at night.

When it opened *(Continued on page 388)*

A touch of Paris in New York City —the new Hotel Plaza Athénée— an elegant counterpart to the French original. Here, the lobby, with its hand-painted "tapestry" mural

New York/International

(Continued from page 387) in 1981, West Fifty-seventh Street's Parker Meridien was a pioneer: the first NYC hotel in history to be managed by a French company (Meridien Hotels, a division of Air France). Today, the Meridien's French accent is most noticeable in its acclaimed restaurant, Maurice. Here, superstar chef Alain Senderens, creator of the three-star L'Archestrate in Paris and now the genius behind Lucas-Carton's three Michelin stars, supervises the cuisine, flying over four times a year to help plan new menus. Newest twist at Maurice: breakfast. Designed with executives in mind, this glorious meal offers soft-cooked eggs with Beluga caviar, apple omelets, fresh-fruit *beignets*. At the same time, execs can have documents photocopied, business appointments confirmed, plus make phone calls from the table; complimentary copies of *The New York Times, The International Herald Tribune, The Wall Street Journal,* and *Le Figaro* are part of this practical and luxurious early-A.M. package.

When Canada's Four Seasons Hotels took over the management of Fifth Avenue's Pierre in 1981, it mapped out a massive three-year program to bring the landmark hotel back to its 1930s glamour. Now, quite a few million dollars later, most rooms and suites have been refurbished (with light-colored chintz fabrics, dark-wood English furniture), the Fifth Avenue lobby mimics the arcade at the Paris Ritz with the installation of five 120-year-old Parisian vitrines, and the Cafe Pierre has been given new life by designer Valerian Rybar, who has created a dazzling dining room of grey silk banquettes and grey marble floors, etched Italian mirrors and trompe l'oeil cloud murals. Rybar's master stroke: uncovering the Cafe's Sixty-first Street windows—looking onto Central Park—which had been walled off in a previous "renovation."

Swissotels' acquisition of the Drake has brought multimillion-dollar changes to the Park Avenue and Fifty-sixth Street classic, including a luxurious new lobby and lobby bar, Swiss specialties (from *Birchermüesli* cereal to *rösti* potatoes and *Bündnerfleisch*—air-dried beef) on the menu, plus Swiss super-services: Drake guests flying Swissair to Europe can check in baggage with the hotel concierge instead of at the airport.

The exciting news at the Essex House on Central Park South: Japan's Nikko Hotels International is in charge of this formerly Marriott-managed property. One of Nikko's first official acts: a trip to Japan for Essex House employees to introduce them to the subtle secrets of Japanese service. A multimillion-dollar enhancement program is also in progress; already Nikko Essex House guests may notice Japanese touches such as soft cotton robes (*yukata*) in the rooms, with a Japanese restaurant to debut in 1986.

Meanwhile, what with all the foreign intrigue in the New York hotel industry, the city's U.S.-owned and/or U.S.-run properties have risen admirably to the challenge. And in most instances, instead of copying their competitors, they have built upon what is best in their own pasts.

Take the Waldorf-Astoria. A legend, an American institution, this great and glamorous Hilton hotel is in the final stages of a $110-million restoration that will update 1200 of its 1852 guest rooms as *(Continued on page 390)*

Jeff McNamara

The great American landmark hotels have glamorous new looks, new names, new style

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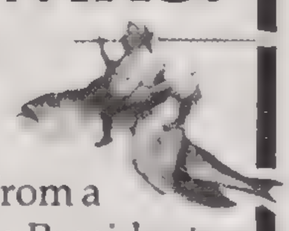

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New York/International

(Continued from page 388) well as return public rooms and spaces to their original Art Deco splendor. In the outrageously chic and ultra-private Waldorf Towers (the exclusive group of deluxe rooms and suites on the hotel's twenty-seventh through forty-second floors), the lavish new bathrooms could have been designed for a 1930s Hollywood movie. In all rooms, new amenities: from concealed TVs and mini-bars to cocoa-butter soaps.

Sheraton's St. Regis has just completed its own major restoration, which it unabashedly calls a "renaissance." In preparation for this $25-million program, architects and designers combed hotel records in their attempt to re-

Fitness facilities are an important part of the New York hotel picture

create the original details—such as the lobby's inlaid marble floors—of this Manhattan landmark built by John Jacob Astor in 1904. In redoing guest rooms, craftsmen carefully saved and restored the original marble sinks; at the same time, bedrooms have been brought into the 1980s with computerized telephones and door-lock systems.

Up on Fifth Avenue and Eighty-first Street, the American Stanhope celebrates nineteenth-century America by assembling what is said to be the world's largest single private collection of nineteenth-century American art and antiques and incorporating it into the decor of its public rooms. Hudson River School paintings hang in the Saratoga dining room, Southwestern art and sculpture accent the Red Jacket bar, and vintage Victorian furniture takes over the tiny "Furnished Room"—the hotel's cozy corner for lunch, afternoon tea, light supper, drinks.

Leona Helmsley's Palace Hotel is an all-American triumph of preservation—and service. By restoring an 1880s brownstone mansion on Madison Avenue and turning it into the dazzling public rooms of her 1980s high-rise hotel, Mrs. Helmsley has given her guests the best of two worlds, two centuries. Constantly on hand to steer and often to scold her staff, Mrs. Helmsley has become a legend of perfectionism. Meanwhile, Palace guests rave about the service and the extras: the special makeup mirrors, the electric blankets, the fridges in every room, and the only room-service breakfasts this side of France that provide hot milk for coffee.

And then there's Morgans—the smart little hotel that everybody's talking about. From its celebrity directors (Steve Rubell and Ian Schrager of Palladium fame and Studio 54 infamy) to its post-Post-Modern rooms—decorated by France's Andrée Putman in low-intensity colors (greys, taupes, pale greens) and appointed with grey flannel fabrics, one-of-a-kind cabinets and cubbies, and pinstriped oxford-cloth duvet covers—Morgans is a total departure from traditional hotel design. Bathrooms have freestanding stainless-steel sinks, bold black-and-white tiled walls, and black, white, and grey poured-granite floors. Specially commissioned photographs by Robert Mapplethorpe, futuristic television sets, and stereo cassette players are standard equipment in Morgans' rooms; for the moment, however, VCRs are optional.

With a mere 154 rooms, Morgans is part of a 1980s New York City phenomenon: the rise of the small hotel. Almost all of Manhattan's glamorous places to stay come in distinctly compact packages: the new Ritz-Carlton on Central Park South has 260 rooms, the Plaza Athénée comes up with 160, and the recently reopened and lavishly restored Lowell on East Sixty-third Street rents just sixty attractive rooms and suites. Smallest of the small: No. 1022 Lexington, with three suites, one studio, a one-month minimum-stay policy, and room service from Jack's, the trendy all-American bistro that shares No. 1022's Lexington/East Seventy-third Street townhouse.

The obvious advantage of small: highly personalized attention—which is why a number of big hotels have recently added "executive floors." Essentially small hotels within large hotels, these new executive levels offer their guests private elevators and check-in facilities, private concierges, even private "public" rooms where breakfast is often complimentary. When the mammoth Marriott Marquis opens later this year on Times Square, 101 of its 1876 rooms will be "Concierge Level" accommodations—providing all of the above services plus a library and computer lounge. The extras at the Grand Hyatt's 123-room Regency Club include a complete English afternoon tea, whereas The Sheraton Centre's new Sheraton Towers promises butler service, in-room safes, thick-thick towels. Meanwhile, word is out that the Waldorf plans to give over six floors exclusively to business travelers in 1986.

The Waldorf has another plan for 1986: a new fitness center, The Waldorf Club. In the last five years, fitness facilities have become an important part of the New York City hotel picture—from the U.N. Plaza's sky-high pool and tennis court, to the downtown Vista International's Executive Fitness Center with pool, jogging track, exercise rooms, and racquetball courts, to the Parker Meridien's unbeatable combination of an enormous basement squash/racquetball club and a rooftop pool/running track. And that's just the beginning: At Loews Regency on Park Avenue, guests exercise in a brand-new gym with Nautilus and Universal equipment, rowing and cross-country skiing machines, stationary bicycles. There's even a special area with TV monitors for video aerobics and stretching. The new Marriott Marquis will also feature a serious health club; and the Dutch-run Golden Tulip Barbizon is *(Continued on page 392)*

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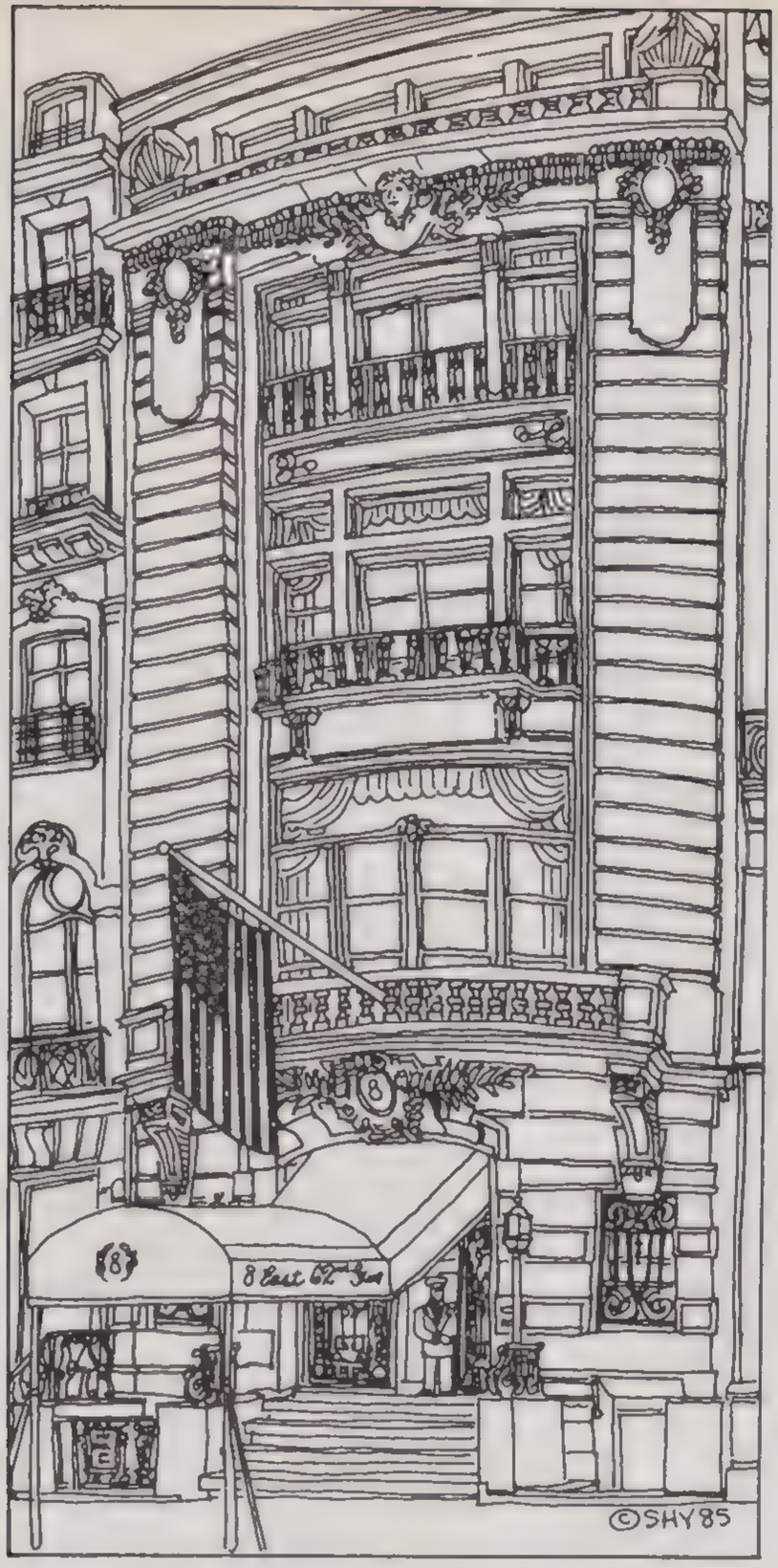

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New York/International

(Continued from page 390) talking about turning the old Barbizon Hotel for Women's swimming pool into a new urban spa.

As hotels in Manhattan have reached new levels of sophistication and glamour, so have their dining rooms. In fact, some of the city's trendiest tables are in hotel restaurants. Among them: the Plaza Athénée's tiny (eighty-five seats), posh, and very pretty Le Régence, with its cloud-filled ceiling, serving superb seafood... the Westbury's revitalized Polo, where Carlton Varney has perked up the decor and chef Patrice Boely, with fifteen years of top French-restaurant experience, deftly handles the kitchen... the Carlyle's quiet cozy dining room—chic and understated like the hotel that houses it... The Sherry Netherland's private club, Doubles—at lunchtime, it's the best buffet in town... the Ritz-Carlton's wood-paneled, fireplace-lit Jockey Club... the Regency's 540 Park restaurant, the most powerful power-breakfast in the city... La Grande Corniche—surprise glamour, good food, and great Hudson River views up on the roof at Greenwich Village's new River Hotel... the Cafe Pierre... the Parker Meridien's Le Restaurant Maurice... the list keeps growing.

New York City's hotels now rival those in Britain when it comes to serving a proper afternoon tea: finger sandwiches, pastries, scones, clotted cream. For the best of teas: the Mayfair Regent's columned, palm-filled Lobby Lounge... the American Stanhope's tiny Furnished Room... the Pierre's newly restored, fantasy-formal Rotunda... the Inter-Continental's lively Barclay Terrace... the Berkshire Place's sky-lit, Oriental-elegant Atrium... the Helmsley Palace's glorious Gold Room... the Plaza's classic Palm Court... and, where tea was a tradition long before it was a trend, the Algonquin's cheery, cluttered Victorian lobby, where tables have tiny bells to summon waiters and where Hamlet, the Algonquin cat, just might wind up a guest at your tea party.

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Essex House, *160 Central Park South, 10019; 247-0300*
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S. Stewart, Glendale, OH
Namedropper, Philadelphia, PA
Pippin, North Providence, RI
J'Antzes, Sioux Falls, SD
Nuevo Mundo, Alexandria, VA
Frances Kahn, Lynchburg, VA
Gayle Dunn, Roanoke, VA

PASTUNETTE
Abraham & Straus, All Stores
Bamberger's, All Stores
Bonwit Teller, All Stores
Judy's, All Stores
Mary Lerner, All Stores
Private Moments, All Stores
Underworld, All Stores
Christina's, All Stores, CO
Pollyanna, Denver, CO
Tezia, Vail, CO
Luettgens Ltd., Hartford, CT
Theresa's, Hartford, CT
Hecht & Co., Washington, DC
Barbara Newman, Ltd. at Stanley Korshak, Chicago, IL
Enchante, Chicago, IL
Marshall Field's, Chicago, IL
Ann's Shoppe, Highland Park, IL
Schwartz Intimate Apparel, Skokie, IL
Courtyard Cottage, Indianapolis, IN
Nadine's, West Lafayette, IN
Behind Closed Doors, Lexington, KY
Dancebiz, Lexington, KY
The Undie Box, Lexington, KY
Goods Dept. Store, Boston, MA
Rondi, Boston, MA
Clothware, Cambridge, MA
Byzantium, Great Barrington, MA
Chase Ballou, Lenox, MA
Chona, Northhampton, MA
Silk & Feathers/Undercover, Provincetown, MA
Caprice, Baltimore, MD
Manhattan Unmentionables, East Detroit, MI
Leger's Lingerie, West Bloomfield, MI
Dayton/Hudson Dept. Stores, All Stores, MN
Harold, Minneapolis, MN
Lorelei Lingerie & Gifts, Wayzata, MN
Prange Intimates, All Stores, MO
Swansons, Kansas City, MO
Remembrance, Keene, NH
Sotto Voce, Keene, NH
Ann's Silks Satins & Sents, Portsmouth, NH
Gristmill Playhouse Lingerie, Andover, NJ
Personally Yours, Bedminster, NJ
Chantilly Fine Lingerie, Cherry Hill, NJ
Privy Togs, Teaneck, NJ
Pantaloone, Ventnor, NJ
Milady's Shop, Westfield, NJ
Great Shapes, Albertson, NY
Davey Shop, Cedarhurst, NY
Busybody Activewear, Depew, NY
Bare Essentials, Forest Hills, NY
Les Lingerie Ltd., Greenvale, NY
Body Talk, Huntington, NY
Greens, Middletown, NY
Aja, New York, NY
AM/PM, New York, NY
Frishman's, New York, NY
Henri Bendel, New York, NY
Joovay, New York, NY
Macy's Herald Square, New York, NY
Sheer Necessities, Scarsdale, NY
Alan Always, Woodmere, NY
Le Boudoir Julie, Allentown, PA
Private Lives, Bala Cynwyd, PA
Pillow Talk, Kingston, PA
Bunny's Petticoat, North Wales, PA
Intima, Philadelphia, PA
Urban's, Philadelphia, PA
Pizzazz, State College, PA
Temptation, Newport, RI
Queen of Hearts Lingerie, Providence, RI
Hollywood Shop, Pierre, SD
Slightly Laced, Alexandria, VA
Rubaiyat, Charlottesville, VA
Image Boutique, Roanoke, VA
Secrets in Lace, Woodbridge, VA
Sidney's Inc., Burlington, VT
Decisions, Decisions, Stowe, VT
Hourglass, Madison, WI

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Lord & Taylor, All Stores
Neiman-Marcus, All Stores
Nordstrom, All Stores

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Rodier Paris Store, Chicago, IL
Rodier Paris Store, Oak Brook, IL
Rodier Paris Store, Northbrook, IL
Potpourri Ladies Boutique, Zionsville, IN
Hytken's, Louisville, KY
Lenards, Chestnut Hill, MA
Jacobson's, Jackson, MI
Rodier Paris Store, Troy, MI
Rodier Paris Store, Edina, MN
Rodier Paris Store, Minnetonka, MN
Martyn's Ready To Wear, St. Louis, MO
Peggy Peters Ltd., Great Neck, NY
Rodier Paris Store, New York, NY
Meika Turnbury, Woodbury, NY
Lion Stores, Toledo, OH
Karin's Fashions, Oil City, PA
Rodier Paris Store, Pittsburgh, PA
Peg Bradley, Whitefish Bay, WI

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Neiman-Marcus, Chicago, IL
Neiman-Marcus, Boston, MA
Neiman-Marcus, St. Louis, MO
Neiman-Marcus, White Plains, NY

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Woodward & Lothrop, Washington, DC
Marshall Field's, Chicago, IL
Woodward & Lothrop Chevy Chase, MD
Woodward & Lothrop, Rockville, MD
Bambergers, Paramus, NJ
Macy's, All Stores, NY
Tourneau, New York, NY
John Wanamaker, King of Prussia, PA
John Wanamaker, Philadelphia, PA
Woodward & Lothrop, Fair Oaks, VA

TURA, INC.
Danville Eye Clinic, Danville, IL
Kokomo Opt. Inc., Kokomo, IN
Hendrix Opt. Corp., Vincennes, IN
Ferguson Opt., Inc., Ferguson, MO
The Albert Aloe Co., St. Louis, MO
The Spectacle Shop, St. Louis, MO
Bellevue Vision, Clinic, NE
Physicians Opt. Service, Omaha, NE
Cohens Fashion Optical, Inc., Bronx, NY
Better-Sight Vision Center, Flushing, NY
Forest Hills Vision Assoc., Forest Hills, NY
South Shore Opt., Valley Stream, NY
Dr. G.E. McCarley, Georgetown, OH
Family Opt. Center, Meadville, PA
Larry S. Kabinoff O.D., Philadelphia, PA
Singer Opt. Co., Philadelphia, PA
Sunrise Opt., Philadelphia, PA

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Benowitz & Co., Chicago, IL
C.D. Peacock, Chicago, IL
Chiasso, Chicago, IL
Henry Kay Jewelers, Chicago, IL
R. Roca Jewelers, Chicago, IL
Saks Fifth Avenue, Chicago, IL
Lampert Jewelers, Des Plaines, IL
Saks Fifth Avenue, Boston, MA
Karten Jewelers, New Bedford, MA
Saks Fifth Avenue, Chevy Chase, MD
Trost Jewelers, Detroit, MI
Cachet Gems, Kalamazoo, MI
Carl Z. Wreck Jewelers, Kalamazoo, MI
Charles W. Warren, Troy, MI
J.B. Hudson's, Minneapolis, MN
Sims Ltd., Minneapolis, MN
Karten Jewelers, Nashua, NH
Giorgio Shoes, Fort Lee, NJ
Hamilton Jewelers, Lawrenceville, NJ
S. Marsh & Sons, Millburn, NJ
Departures, Inc., New York, NY
Macy's, New York, NY
Saks Fifth Avenue, New York, NY
Sointu, New York, NY
Stern Co., New York, NY
Diamonds Direct, Toledo, OH
J.E. Caldwell, Philadelphia, PA
James Kaplan Jewelers, Cranston, RI
New Zealand Trading Co., Salt Lake City, UT
O.C. Tanner, Salt Lake City, UT

(Continued on page 396)

New York: International Capital of the World

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Columns by Tansuya

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ADVERTISERS' shopping directory

(Continued from page 394)

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Fashion Gallery, Osceola, AR
Carefree Casuals, Carefree, AZ
Miriam's Designer Clothes, Phoenix, AZ
A Touch of Class, Scottsdale, AZ
Safari Boutique, Scottsdale, AZ
Atheas, Atascadero, CA
Addie Raymond, Campbell, CA
Haruko's, Carmel, CA
Island Boutique, Coronado, CA
Cinderella Shop, El Centro, CA
Sherri Dee, Encino, CA
Mima's Touch, Los Altos, CA
Bundi's, Los Angeles, CA
Tillies, Los Angeles, CA
Dorel's, Menlo Park, CA
Wardrobe, Palm Springs, CA
Nori-Anne's, Pismo Beach, CA
Harris' Co., San Bernadino, CA
Leonore Smith Dress Shop, San Luis Obispo, CA
Madonna Inn, San Luis Obispo, CA
Renee's, Santa Cruz, CA
Ann Just Ann's, Woodland Hills, CA
Sally Fein, Woodland Hills, CA
Tamis Tall, Greeley, CO
Land N' Sea Separates, Darien, CT
Esther's, Milford, CT
K.C.'s, Old Saybrook, CT
Hallie's, Fairhope, DE
Daffodil Btq., Clearwater, FL
Sara Fredericks, Hollywood, FL
Waldorffs of West FLA., Mary Esther, FL
Everglades Btq., Miami, FL
Diana's, Miami, FL
Natalie Carson, Miami Lakes, FL
Essie's Place, N. Miami Beach, FL
Lory's, N. Miami Beach, FL
Jacobson's, Winter Park, FL
Jason's, Albany, GA
Threads, Dalton, GA
Shirley's, Gainesville, GA
Chas. A. Stevens, Chicago, IL
Luv Boutique, Chicago, IL
Mrs. Robinson, Highland Park, IL
H.H. Goldfinger, Northfield, IL
Young in Heart, Winnetka, IL
P.J.'S, Frankfort, IN
Henry's, Wichita, KS
Stranahan's, Wichita, KS
D.H. Holmes, New Orleans, LA
Kreeger's, New Orleans, LA
Jasmine Boutique, Cambridge, MA
Bea Zorn, Chestnut Hill, MA
The Ultimate, Revere, MA
Miller Brothers, Baltimore, MD
Pauline Moses, Pikesville, MD
Christiana, Detroit, MI
Jacobson's, Detroit, MI
May's of Michigan, Grand Rapids, MI
Alvin's, Pontiac, MI
Lucile's, Edina, MN
Thompson's, Willmar, MN
Ella Mae's, Brookhaven, MS
The Capitol, Fayetteville, NC
Younkers-Kilpatrick, Omaha, NE
Doris Jene Fashions, Denville, NJ
In The Mood, Englewood, NJ
Wilma's, Fort Lee, NJ
Lillian Albus, Haddonfield, NJ
Jans Btq., Mt. Holly, NJ
House & Garden, Northfield, NJ
A La Mode, Princeton, NJ
Sherburne's, Spring Lake, NJ
We Three, West Orange, NJ
Chez Collette, La Vegas, NV
G. J. Boutique, Las Vegas, NV
Marshall-Rousso, Las Vegas, NV
Charisma Sportswear Ltd., Brooklyn, NY
The Sweater Joint, Cedarhurst, NY
Macy's, New York, NY
Saks Fifth Avenue, New York, NY
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Jerome's, Oklahoma City, OK
Irene Herbert's, Tulsa, OK
Miss Jackson's, Tulsa, OK
Ann Capelman, Cheltenham, PA
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Mary Clavner, Philadelphia, PA
Madera's Fashion Ctr., Stowe, PA
Holly's, York, PA
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Michael's, Sioux Falls, SD
Gumbo, Houston, TX
Frost Bros., San Antonio, TX
Robinson's, San Antonio, TX
Evelyn's, St. George, UT
MaBelle's Fashion, Fairfax, VA
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Alston's, Cedarburg, WI
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Jacobsons, Winter Park, FL
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Marshall Field's, Chicago, IL
Sylvia's, Rockford, IL
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Opdycke's, Streator, IL
Aimee Inc., Winnetka, IL
Wm. H. Block, Indianapolis, IN
Kay Truitt, Shawnee Mission, KS
Billies Ladies Apparel, Topeka, KS
Corbin Quality Shop, Corbin, KY
Wolf Wile Company, Lexington, KY
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Wolffs Apparel Co., Clayton, MO
Woolf Bros., Kansas City, MO
Elite Shop, Sikeston, MO
La Tienda, Natchez, MS
Beckman's, Great Falls, MT
Marilyns Classics, Kalispell, MT
Boylan-Pierce, Raleigh, NC
Epstein's, Rocky Mount, NC
Pearls Ladies Shop, Whiteville, NC
Gingham Peddler, Wilmington, NC
Schoenberg's, Lincoln, NE
Milady's, Millburn, NJ
Sealfons, Ridgewood, NJ
Schulman's, Teaneck, NJ
Arden's, Albuquerque, NM
Shannons, Santa Fe, NM
Jan-Ev's, Elko, NV
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Kassel Brothers, Middletown, NY
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Martin's Town & Country, Cincinnati, OH
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George-Ann's Specialty Shop, North Canton, OH
Jerome's, Oklahoma City, OK
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Jeris Raleigh West, Portland, OR
Adelles Elsa, Roseburg, OR
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Miller's, Charlerol, PA
Doneckers, Inc., Ephrata, PA
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Howells, Cleburne, TX
Lester Melnick, Inc., Dallas, TX
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M&M Fashions, Mabank, TX
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Clyde's of Paris, Paris, TX
Frost Bros., San Antonio, TX
The Sampler, Temple, TX
Mary Perkins, Inc., Portsmouth, VA
Mayfair, Inc., Burlington, VT
Rottles Department Stores, Auburn, WA
Dubbins Apparel, Edmonds, WA
The Empire, Longview, WA
The Quality Shop, Charlestown, WV

New York/International

Getting around

Getting around New York City requires a killer's cunning or a lot of cash, particularly if. . . (1) It's rush hour, (2) it's lunchtime, (3) it's theater time, (4) the theater just let out, (5) it's raining, (6) it's snowing, (7) it's a summer Friday, (8) it's New Year's Eve, (9) there are more than four people in your party, (10) the driver is new to America, doesn't know where you're going, or doesn't understand directions.

Eventually, though, people get where they want to go. New York taxis are usually handy, and easy to flag down. A box on the roof indicates whether the car is available for hire (the central light is on), occupied (the whole light is out), or off-duty (the sides are lit and the center is dark). Sometimes an off-duty cabbie can be persuaded to give you a lift if you're going his way, or if you're willing to pay extra. Otherwise, the fare is on the meter and a 15 to 20 percent gratuity is expected.

Often as not, however, the cab's light will be blinking "radio call." Telephone taxi services are listed in the *Yellow Pages* and will accept cash customers—unless it's rush hour, when their cars may all be catering to corporate accounts. Fares vary from company to company. The city's Taxi and Limousine Commission suggests patronizing only registered services, which must hire drivers with chauffeurs' licenses, keep their vehicles well maintained, and carry adequate insurance.

Luxe lovers will delight in New York's plentiful supply of limousines, which can be hired by the hour or at special airport rates. The usual dark, plushy sedan runs about $30 an hour, and a stretch about $35, but most services charge a minimum plus tolls, parking fees, and a 20 percent tip. Sumptuous variations abound: Fleet Limousines (807-8888), a Mercedes-only service, offers a stretch equipped with a television, VCR, bar, and reclining seat ($60 an hour; minimum rental, four hours). Dav-El Limousines (406-4566) has a "deluxe" stretch with a TV, VCR, quadraphonic stereo, cassette player, AM/FM radio, and a sunroof—a sunroof!—to waft rock stars both real and imaginary around town ($45 an hour; minimum rental, one and one-half hours). Because of New York's stringent drunk-driving laws, riders are expected to bring their own refreshments, but some services will stock the bar to order. Book these ultra-cars twenty-four hours in advance.

When it's time to go home, New York Helicopters (800-645-3494) will get you to the airport in minutes: ten for a trip to Kennedy or Newark, six for LaGuardia. Though prices are steep ($50–$60), the company has arrangements with many airlines for reduced-fare or free rides; check when you reserve a day in advance. Just make sure you can find a cab to take you to the heliport, located at Thirty-fourth Street and the East River or at the World Trade Center. —MARION ASNES

VOGUE, October, 1985

The Burberry Look

Photographed by Lord Lichfield on the River Tweed, Scotland.

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Talking about Books

Mrs. Rupert Murdoch writes a novel… Mrs. Leo Tolstoy keeps a diary… Marie Antoinette tells all…Priscilla Presley tells the rest… Janet Flanner clams up…Giacometti's juicy genius… Billy Baldwin's interior monologue… Images of war, Wall Street, and the underbelly of Manhattan… much more…

Versailles Confidential, or How She Lost Her Head

SECRETS OF MARIE ANTOINETTE.
By Olivier Bernier. Doubleday.
336 pages. $19.95

Reviewed by LIZ SMITH

A fairy princess goes from one eighteenth-century kingdom to another to marry a royal prince who turns out to be a frog. The charming, sweet-natured teenager is thrust from a warm family atmosphere into the rigid protocol of the most sophisticated, demanding, and dangerous court in Europe. At the border, she is obliged to strip naked, remove her native clothes, don unfamiliar garb, and travel on in foreign coaches to her destiny. She is advised constantly by her Empress mother to fit in at all costs, but never to forget the interests of her native land. She is told to obey her oafish husband in all things, even though he is unable to consummate their marriage for seven, humiliating, neurasthenic years.

Is it the Brothers Grimm?

The young princess adores the handsome grandfather monarch of the new kingdom but takes a dim moralistic view of his beautiful, sexy mistress, and snubs her. She picks up with a group of witchy old maids (the King's daughters), and under their narrow-minded and nihilistic spell allows herself to be maliciously advised.

For ten years she is involved in a correspondence with her powerful mother, who doesn't trust her and has her spied upon. It is not lost on the princess that, in her own family, it is a woman who has always influenced and ruled. She decides to emulate that example.

The princess, fourteen when our tale begins, grows older but no wiser, falling into all the traps of palace intrigue. She listens to wrong-headed intimates who misuse her friendship for personal greed. Unable to be sexually satisfied by her husband, the princess becomes a chaste but desperate fun-seeker, much criticized for her "dissipation."

Is it *Alice in Wonderland*?

When the weak, dim prince finally becomes king, the young queen suggests to him that he revise his grandfather's important reforms. She is oblivious to the disaster enveloping the land, indulging herself in the decadent and complicated court life.

Is it Aesop?

After six more years spent scolding her daughter from the homeland, the Empress dies. Her daughter, on her own at last, throws off all restraint and begins her descent unchecked, ignoring her elders, eschewing court protocol, playing milkmaid, heaping largess upon her favorites, affronting everyone with her arrogance, frivolity, and extravagance. She directly influences the appointments of two disastrous finance ministers who rush the nation to ruin. She cannot be wholly blamed, but the Dragon of Revolution swallows her alive—and changes the thrust of Western civilization.

Is it a Disney film with an unhappy ending?

No, it is the story of Marie Antoinette, the Austrian princess who became the adored and adorable Dauphine and then Louis XVI's queen.

This ill-fated victim of both overwhelming social and political circumstances and her own immature willfulness comes to us as a tragic but appealing creature, one who behaved well at the last. We root for her, even as we deplore her. She remains an unforgettable royalist heroine for the ages, a rare butterfly who landed in the wrong place at the wrong time. But she never fails to move us. Each time we reread or rehear the fairy tale, we hope the coach will escape past Varennes, even though we know it is traveling inevitably to the horror of the Place de la Révolution.

In spite of a title that sounds like something we used to read under the covers with a flashlight, *Secrets of Marie Antoinette* provides all the clues for the thoughtful reader to puzzle out. There are her letters home, full of bold lies to get mama off her back, and the ones from the Empress Maria Theresa, which constitute art forms of naggery and psychological pressuring. We also get the conniving correspondence of Mercy, the Austrian Ambassador to the French court. Then, too, we find the candid, previously unpublished letters of Marie Antoinette's brother, the Emperor Joseph II, to his brother, the Grand Duke of Tuscany. They detail the Dauphin's problems as a functioning husband *(Continued on page 400)*

Marie Antoinette: we root for her, even as we deplore her

Alinari/Art Resource, NY

Liz Smith *is a syndicated columnist.*

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"I could go for something Gordon's"

The possibilities are endless

Talking about Books

(Continued) before the circumcision that cured him: "...he has I am told very firm erections, he even puts it in but he doesn't move and then withdraws without having ejaculated."

The letters are irresistible, and also tiresome—unless you like to read other people's mail. The letters deal with war, and whether Marie Antoinette will wear a corset. (She won't.) She writes to her mother about her period, her hope of becoming pregnant, her envy of her fecund sisters and in-laws. She tries to impress her mother with stories of her charities, her good behavior. She fibs and says the King has insisted she hunt, or that the dismissal of certain ministers was not her idea. The Empress nags back, criticizing her daughter's handwriting, telling her to brush her teeth "because everyone is watching." The Empress begs her to "remain neutral in everything," says over and over again that she must not gamble, listen to the aunts, or play favorites, but that she *must* speak to Madame Du Barry and sleep with the Dauphin.

All this is well and good, but *Secrets of Marie Antoinette* reminds me of an old movie anecdote about Greta Garbo. At the end of Jean Cocteau's great film *Beauty and the Beast*, when love transforms the Beast into Jean Marais, Garbo was heard to mutter under her breath, *"Donnez-moi ma bête!"* (Give me back my beast!)

I like original sources, but I felt cheated by the brevity of Olivier Bernier's overview: his introduction, epilogue, comments, details, and footnotes are all tantalizingly short. Nothing equals this historian's "backgrounds," his explanations, his summings up. His vision of complicated events is always clear and understandable; his theories of history properly rethought. But to understand these letters, their scope, ramifications, and times, one *must* read what came before—Bernier's magnificent *Louis the Beloved: The Life of Louis XV*. This important revisionist history about a maligned king and his ladies (Mesdames du Pompadour and Du Barry) shows us exactly why the succeeding reign of the ineffectual Louis XVI and his spoiled young Queen was doomed. It explains how they invited "le déluge"—of which Louis XV actually never spoke.

Now I await and hope for Bernier's full biography of Marie Antoinette, because mere letters can never tell us what he can, after he has run the material through his mind and typewriter.

Donnez-moi mon Bernier!

Will Marie Antoinette wear a corset? No, she will not!

Frank Edwards, Fotos International

JAILBAIT ROCK: Elvis Presley met Priscilla Beaulieu when she was a fourteen-year-old Air Force brat in West Germany. (Actually, she was procured for him by a friend who spotted her at a servicemen's lounge.) She worshiped Elvis; he worshiped her. He lured her to Memphis, sent her to Catholic school, introduced her to his friends, his family, his pharmaceuticals, cheated on her, and held out on her (although they took some hot Polaroids) until this bizarre union was finally consummated on their wedding night eleven years later.

Priscilla's version of the familiar saga, **Elvis and Me** (Putnam's), raises more questions—What, in God's name, were her *parents* thinking?—than she seems willing, or able, to answer. "...The fact that I was a mother," she writes about another hiatus in their sex life, "had a disquieting effect on him. I didn't understand at the time, but later on I would learn more about men who are very close to their own mothers."

Insight is not the lady's strong suit. But a country & western stoicism is. Priscilla may have been nuts, but she's proof that love is will. Clearly she loved Elvis, struggled to understand him, and survived, feelings intact and fiercely protective of their daughter, Lisa Marie. Priscilla Presley was not the "live-in Lolita" the tabloids made her out to be; she was more akin to a Tammy Wynette heroine. Which may help explain what *he* saw in her. —TRACY YOUNG

ROTTEN TO THE CORE: Andrew Vachss, in his first novel, **Flood** (Donald Fine), gives us his all-too-authentic rendition of New York City—a smarmy, roiling human panorama. It's enough to make you wish you lived in Iowa. It's not enough to make you put the book down. We're shoved into a world of pain-giddy pimps, neo-Nazis, and child rapists. The good guys are Pansy, the killer dog; The Prophet of Bryant Park, formerly of Bellevue; the Mole, an albino genius who regularly sabotages ConEd and AT&T; the looming presence of Max the Silent; and our hero, the private investigator Burke. His client is Flood, a beautiful blond karate-chopping dervish, who loves and hates with equal fervor. You just know this one will be a blockbuster movie. But *Flood* is more than a hard-knuckling detective story—it's about the worst kinds of child abuse, and it fairly shudders with revulsion for the ugliness it depicts so well. —SUZANNE HART

("Books" continued on page 402)

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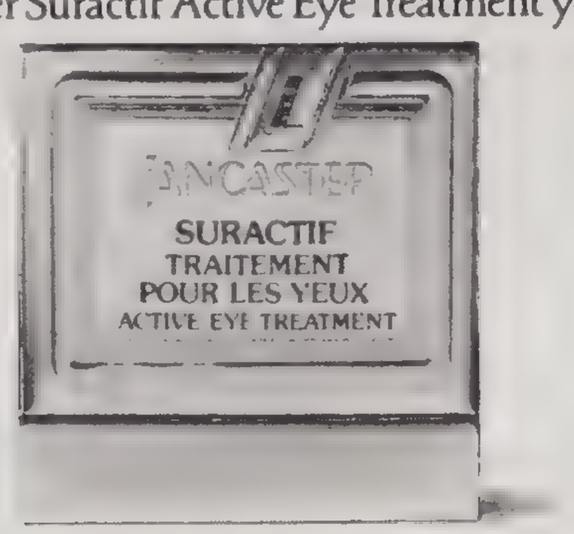

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Talking about Books

The Empire Writes Back

Anna Murdoch, wife of Rupert, writes a surprising first novel

By VICTORIA RADIN

"We're now a two-career family—though the size of the careers is slightly uneven, of course," said Anna Murdoch, smiling gamely. At the age of forty-one, she has published her first novel, *In Her Own Image* (William Morrow). It has already come out, to respectable reviews, in Britain and Australia, and will be appearing in Canada, South Africa, Italy, Finland, and Sweden. An option for the film rights has been taken. Not bad going, we ordinary mortals might think, for a mother of three teenagers and housewife who abandoned an early foray into journalism after a couple of years. But Anna Murdoch's husband offers stiff competition on the career front. He is Rupert Murdoch, the media magnate, and his empire includes the *New York Post*, *New York Magazine*, and the *Star* in the United States; the *Sun*, *The Sunday Times*, *The Times*, and its various *Supplements* in the United Kingdom; and the *Australian* in his native land. Recently he bought—why not?—a half-share in the 20th Century-Fox Film Corporation.

I met Anna Murdoch at her Fifth Avenue penthouse, shortly after she had returned to New York City from Colorado—the Murdochs maintain one of their half dozen residences there—a trip that followed a nerve-wracking few weeks promoting her book in Britain. Never a devotee of the limelight, she had been forced to take on a posse of skeptical hacks. What had she learned from the experience? I asked. "How to give better interviews," she replied, for Anna Murdoch is of a practical disposition.

Her book, which took four years to write, scribbling on yellow legal pads in midair until the final slog over Rupert's gift of a word-processor began early every morning in New York, is sexy and passionate and good on the sensuous detail of heat, dust, and landscape. It is set on a sheep farm in the part of New South Wales where the couple own an estate, and concerns two sisters who love the same man. One of them is married to him, however. Their silent war is observed by their mother, a monster of selfishness.

Good prevails, but there's been a fair amount of bad along the way. "I think there's a dark side to human relations," Anna Murdoch told me. "And it makes a better story."

She is tall and blond and very glossy with a wonderful smile. Over coffee delicately paired with a few handmade chocolates brought by Jorge the houseboy, she answered my questions warily, a tiny bit as if I were an examiner, her dislike of personal revelation battling it out with her instinctive niceness. At one point, noting my curiosity, she leapt up and took me on a tour of the three-story penthouse—into the greenhouse with its canaries, up into her office with its books by Freud, Patrick White, and Robert Graves,

DUANE MICHALS

even into the Murdoch master bedroom, where a space-age (and unused) exercise bicycle stood in stark contrast to the worn oak table Mrs. Murdoch had saved from one of their first houses.

The product of a "very modest" upbringing in a village near Glasgow and then in Sydney, she found herself the female head of the brood when her father took over the children after her parents' divorce. She worked weekends from the age of fourteen. After convent school, she got a trainee job on a newspaper, met the boss, and said goodbye to ordinary life. A few years ago she found she had time on her hands, and took a B.A. and an M.A., while writing what she promises is the first of many novels. "That was the best thing I've ever done for myself," Anna Murdoch says now. "If I hadn't begun to work, some day I'd be a very sad old lady."

And what, pray, does Rupert think? "He's pleased, of course. But at a reception for the book in London, someone told me he was looking a bit like Denis Thatcher."

Janet Flanner (*left*) and Natalia Danesi Murray shared a "passionate friendship"

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MAIL PREROGATIVES: For half a century, Janet Flanner lived in Paris, sending back to *The New Yorker* (under the pen name Genêt) her now-classic reporting. From 1944 to 1975 Flanner also wrote to writer and broadcaster Natalia Danesi Murray, with whom she shared a "passionate friendship." Murray has now edited that correspondence in **Darlinghissima: Letters to a Friend** (Random House).

The letters are disappointing. There are not enough specifics of how Flanner went about her job, or even the gossip one might expect from "the acclaimed duenna of the Paris correspondents." Instead, Flanner's letters, as she described them, are "long essays, state papers" on French politics, the McCarthy witch-hunts, Algeria. And while she makes many still pertinent analyses of the relative values of communism and democracy, for example, her letters are often, as she admitted, "stiffened with a tiring intellectuality." Furthermore, Murray's lengthy narrative, though it has much of the anecdotal character we miss in the letters, is filled with too much detail about her own life and family affairs.

It should be said that both women provide memorable glimpses of Carson McCullers, Rebecca West, Anna Magnani, Ingrid Bergman. But, still, the best and the wittiest of Janet Flanner is to be found in her public, not her private, letters.—P.R. *(Continued on page 404)*

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Talking about Books

THE PRICE OF GENIUS: Married for forty-eight turbulent years to Count Leo Tolstoy, Sophia Behrs bore him thirteen children; ran his estate; made his clothes; published his books; copied everything he wrote; and fretted ceaselessly over the great man's stomach, health, and growing indifference. Both kept voluminous diaries, which they gave each other to read, but as Tolstoy's references to Sophia became increasingly bitter, she feared posterity's censure—"Once more he has to present himself to future generations as a *martyr*, and me as a *criminal*." Her half-a-million-word chronicle of her volatile relationship with one of the supreme egoists of all time, **The Diaries of Sophia Tolstoy** (Random House), is an impassioned attempt to seize the crown of thorns for herself.

Smoothly translated by Cathy Porter from an expurgated 1978 Russian edition, the diaries provide little insight into Tolstoy's ideas; rather, they are a candid account of one woman's struggle to come to terms with smothering her "unsatisfied longings" for the sake of her family.

Even in the early days of their marriage, Sophia resented her emotional and financial dependence on Tolstoy, his alternating coldness and passion. But however much she raged—in her diary—against the man "for whom I have sacrificed my entire life and killed every personal desire," she willingly remained his thrall. She was bound to him by duty, children, and her "passionate, poetic, fevered, jealous love."

In the 1880s and '90s, their relationship deteriorated sharply as a result of Tolstoy's spiritual crisis, which turned him against marriage, women, private property, and the Russian Orthodox church. To reconcile the poverty he espoused with his liveried servants and his substantial income, he simply shoved all material responsibility onto Sophia, and then despised her for sullying her hands with the money that supported him. Sophia fumed, but comes across as intelligent, prodigiously energetic, and coolly cynical about her husband. "I am quite sure that the man [who recommended a dinner of bread and almonds] keeps to his diet in much the same way that Lyovochka practices the chastity he preaches in *The Kreutzer Sonata*," she writes, pregnant with her twelfth.

Sophia Tolstoy: forceful, intelligent, and coolly cynical about her husband

She was snobbish, anti-Semitic, hysterical—and tormented

While recent biographers have portrayed Sophia as frigid (Henri Troyat) or a hot little number (Anne Edwards), her diaries reveal a more complex sexuality. As a young wife she's blunt: "I shall enjoy my new baby and also enjoy physical pleasures again—how disgusting." In her forties, she became more passionate, but her feelings about sex remained decidedly ambivalent: "Yesterday my husband again aroused violent passions in me; today, everything is bright, holy, quiet, and good. Purity and clarity—these are my ideals." The woman who fantasized about "a *spiritual* communion, not *that*," was unlikely to find her dream lover in the crude and impatient Leo.

In the end, Sophia is more to be pitied than liked. She was snobbish, anti-Semitic, given to hysterics. And she was tormented by Tolstoy until he left her shortly before his death in 1910.

MARY EVANS PICTURE LIBRARY

Translator Cathy Porter found the diaries so upsetting that she used self-hypnosis to distance herself "from the awful knowledge of the way women still are"—particularly, I might add, in the hands of those who believe genius justifies all. —FRANCESCA SIMON

TENDER MERCENARIES: Raoul Wallenberg had long lovely toes and eyes like braised meatballs. Adolf Eichmann had a shriveled rump and a pinched nose. Gerda Green ought to know, for she was the mistress of both—the vamp of Budapest, who courageously betrayed Eichmann to Wallenberg, treacherously betrayed Wallenberg to the Russians, and fortuitously immigrated to America.

Safe Houses (Atheneum), a first novel by Lynne Alexander, begins in Gerda's Brooklyn apartment, a haven she never leaves. Prostitution is how she supports herself and her daughter Rella; lies are what she tells in letting Rella believe Wallenberg is her father. The web grows more tangled when their neighbor, Jack Baum, returns home from a mental institution, for Jack had been Eichmann's pastry chef in Budapest and Wallenberg's prison cellmate in Russia.

These three lives unfold through the bravura monologues of Gerda and Jack and against international efforts to determine Wallenberg's whereabouts: sex, food, death, and grisly humor are constants. *Safe Houses* isn't bad or venal, but it *is* mercilessly contrived, and it feels opportunistic. I don't know when I've read a book so intent on offering cheap thrills in the guise of literary daring. —MARGO JEFFERSON

("Books" continued on page 406)

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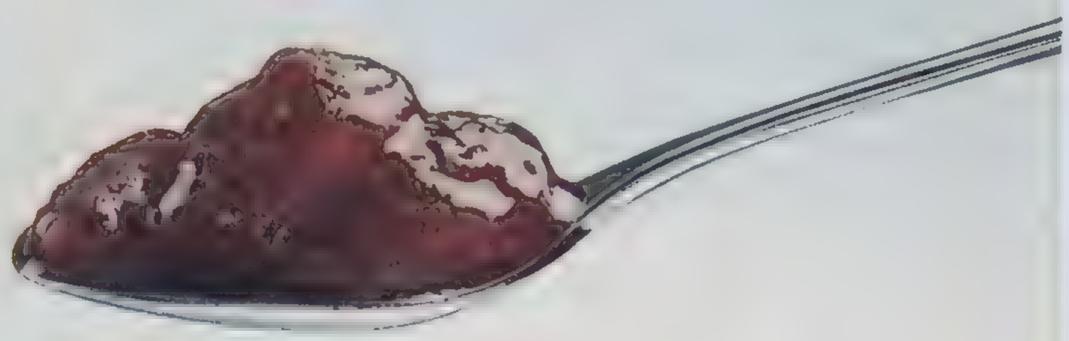

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Talking about Books

Chic to Chic

BILLY BALDWIN: An Autobiography. Written with Michael Gardine. Little, Brown. 416 pages. $24.95

Reviewed by MARK HAMPTON

One of this country's most famous and popular decorators from the 'forties to the 'seventies, Billy Baldwin was never out of style, nor was he ever out of touch. His manners were a delicious combination of old-fashioned courtliness and modern-day irreverence, yet he never seemed stodgy or vulgar. Everything he did had an exuberant energy behind it—even the way he sat, perched on the edge of a chair (preferably a fauteuil, Louis XV or XVI, not too much carving, and no gold if possible, please), usually with a cigarette burning away.

The clothes Billy wore were classically conservative and ebulliently chic. Ten or so years ago, for instance, Billy wore the most gorgeous navy blue coat in the world. I asked him where on earth it had come from, and he told me with great delight that his friend Hardy Amies had made it just for him, and there was no other coat like it anywhere.

It is this wonderful, flamboyant man who emerges in *Billy Baldwin: An Autobiography*, published posthumously this month.

If ever a person was perfectly suited—indeed, *created*—for his role, it was Billy Baldwin. As a tiny child, he constantly fixed his eyes on some stunning piece of clothing or an enchanting face. A sensualist with a visual mind, Billy was raised by strict parents who knew how to keep house and had good-looking servants. That's sort of how the beginning of the book goes. The stamp of Billy's personal style appears immediately. It was, don't forget, a terrific personal style.

It is no secret that from the earliest moment of consciousness, Billy Baldwin did not enjoy unattractive people, unbecoming clothes, unsightly decoration, or unappetizing food. Who does? one might ask. But what amounts to a rather passive preference in many people was an active and demanding requirement in Billy's life.

It was typical of Billy that his dearest friends in the world were also people of legendary taste; this was an important element—perhaps the most important one of all—of his personal style. The list of friends who shaped both his life and career is fascinating, and it forms the backbone of his autobiography: giants in the design world like Ruby Ross Wood, Van Day Truex, Diana Vreeland; reigning queens of American society like Babe Paley, Bunny Mellon, Jackie Onassis, Brooke Astor, Elsie Woodward; fabulous entertainers like Cole Porter.

His own professional decorating style is easy to spot if difficult to describe, but these are the qualities that always come to mind when I think of Billy Baldwin's work: understatement, restraint, and balance. If he was using good French furniture, it was simple, not elaborate or extreme. If he covered a lampshade, he would use crisp paper, not pleated silk.

Billy loved mixing traditional and modern styles; the result was modish without any risk of becoming *démodé*. His rooms might have an antique mantel, a beautiful old carpet, and lots of antique chairs balanced by lean Jean-Michel Frank lacquer tables, Giacometti-influenced plaster lamps, contemporary paintings.

To a large extent, his rooms cannot be separated from the people who lived in them. Twenty-five years ago, he created Diana Vreeland's famous apartment. It is still the same today. The background in the living room is a vivid floral print on a red field. The apartment is cluttered—tabletops overwhelmed by objects of silver, wood, tortoiseshell; drawings and photographs, mementos everywhere.

Before that, he did a sitting room in NYC's St. Regis Hotel for the William Paleys: French commodes, *fin de siècle* upholstered chairs, a paisley background. It still exists in a slightly altered form in Mr. Paley's Fifth Avenue apartment. Cole Porter's library, now dismantled, would be the height of fashion today, with its directoire-style brass étagères, polished leather walls, and Louis XV chairs.

These rooms and many others were created as backdrops for people of great fame. With Billy's help, their paintings, furniture, and objects fell into place as if they had put each piece there themselves. The effect, one of splendid effortlessness, is the result of an entire life devoted to the contemplation of what is, to use one of Billy's favorite expressions, "attractive."

Baldwin's autobiography is from a vanished era. In Billy's real heyday, the 'forties and 'fifties, there were still lots of dowagers with wonderful chefs, acres of gardens, and dressing rooms full of haute couture. The manners of these patrons were divine, their houses ravishing, and they talked to Billy every other day.

Some books make you think that nothing ever changes. This book makes you think an awful lot has changed. The ephemera of society and interior decoration are always in flux. *Billy Baldwin* deals with that world, as seen by one of its stars.

("Books" continued on page 408)

Mark Hampton *is an interior decorator in NYC.*

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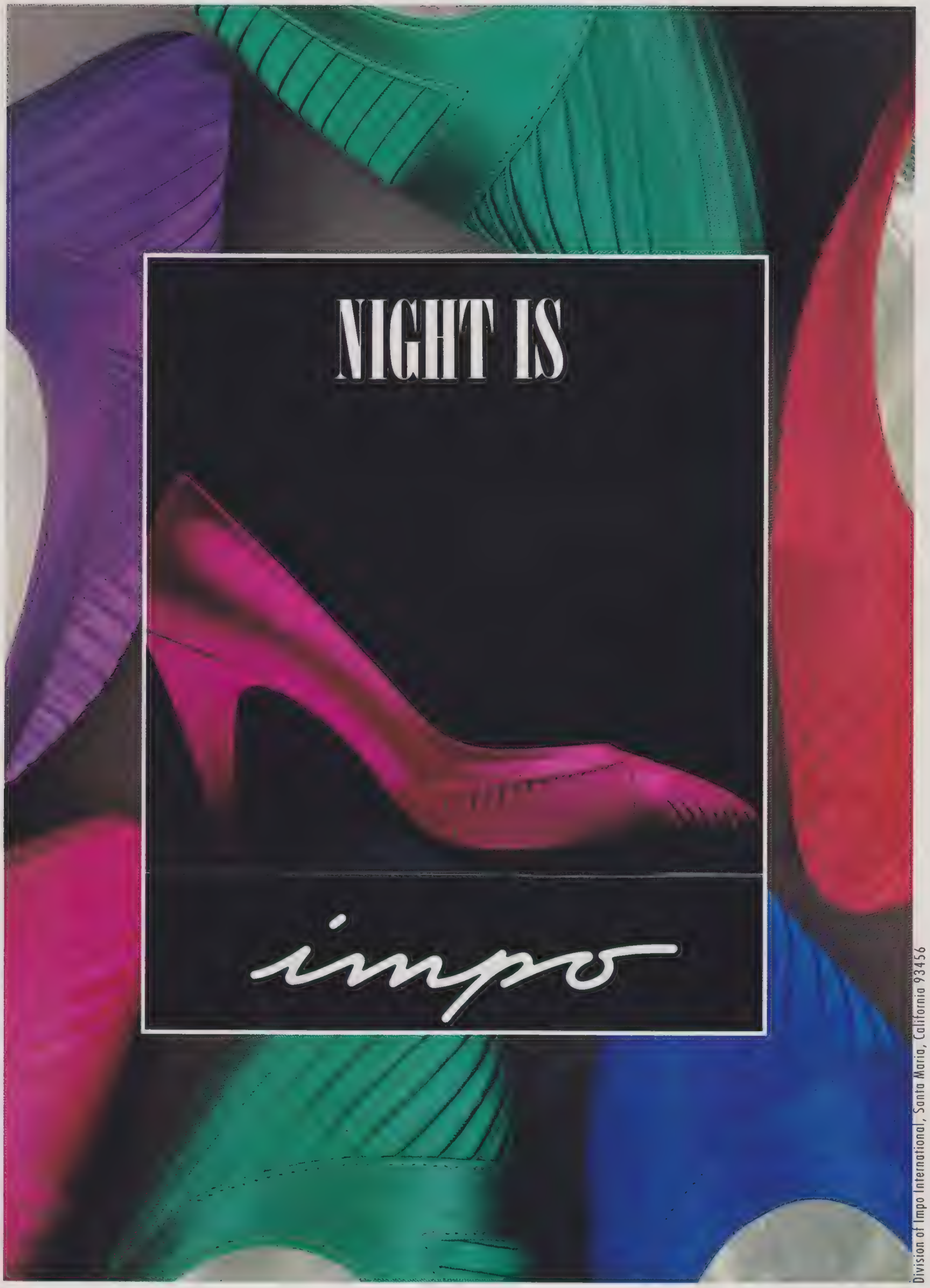
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Talking about Books

From *After the War Was Over*. Details, last pages

THE THIN MAN: The sculptures of emaciated walking figures with skin like choppy water alerted us long ago to Alberto Giacometti's genius. Now, with James Lord's exhaustive study of his Swiss friend, we gain insight into how his life informed his work: the moments of revelation that came in dreams and movie theaters; the women who obsessed and loved him, who posed for him and slept with him (for sex he preferred whores); the brother, Diego, who protected him, worked with him, and sometimes even finished sculptures for him. Although Lord is a better researcher than writer, his subject is so complex—patient and temperamental, morbid and innovative, always intense, as one sees in Henri Cartier-Bresson's photo, *left*, 1960—that **Giacometti** (Farrar, Straus & Giroux) is a good, juicy read. —D.B.C.

IMAGES OF HOPE: After the War Was Over (Harcourt Brace Jovanovich) is a magnificent collection of pictures culled from the archives of Magnum, a Paris-based photo agency established in 1947 by Robert Capa, Henri Cartier-Bresson, and David Seymour, among others. The images range from the liberation of Paris in 1944 to the Sputnik display at the Brussels World's Fair in 1958; from a raggedy man sleeping on a bench, with a loaf of bread as a pillow, to Christian Dior talking with a client, to exposed intimacy in "View from Notre Dame, Paris 1955," *right*, by Cartier-Bresson. One looks for recent suffering, and finds little but a hopeful present. —D.B.C.

MISTER ROGERS' BUREAUCRACY: Each Monday, *The Wall Street Journal*'s readers can flip to the "Manager's Journal," a column by nationally known consultants and high-profile businesspeople. Now comes an anthology, the best of the past four years' articles: **The Wall Street Journal on Management** (Dow Jones-Irwin). Although some of the pieces are openly self-serving (raider Sir James Goldsmith in praise of hostile takeovers, for instance), most are surprisingly useful.

I say surprising because the prevailing attitude of the writers is a little like Mister Rogers' Bureaucracy: be good, or at least be sensible, they suggest, and everything should work out. But beyond the institutional prose there's a lot of valuable information. A prominent theme is learning how not to overwork. (One contributor writes: "Trying to do everything is not management, it's addiction.")

Another notable article lists behaviors that elicit cooperation. An effective leader, the authors write, combines transactions (you do for me and I'll do for you) with transformations—pushing people beyond self-imposed limits. The executive who gives both inspiration and rewards to her staff receives creativity, diligence, and loyalty in return. Mister Rogers would approve. —MARION ASNES

DOUBLE EXPOSURE: In **Family and Friends** (Pantheon), Anita Brookner animates a series of conventional family portraits taken over the prewar years in Europe. Image and reality meet and separate; characters reveal their weaknesses, loves, devotions in the lines of a face, the drape of a dress, the placement of a hand on a shoulder. England's Booker Prize committee cited Brookner's *Hotel du Lac* last year; they might have waited for this more adventurous and insinuating novel. —S.B.

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GAZETTE

New world views: the house: refined—defined —by Sir Terence Conran. . .throwing light on Italian style. . .Raj revisited

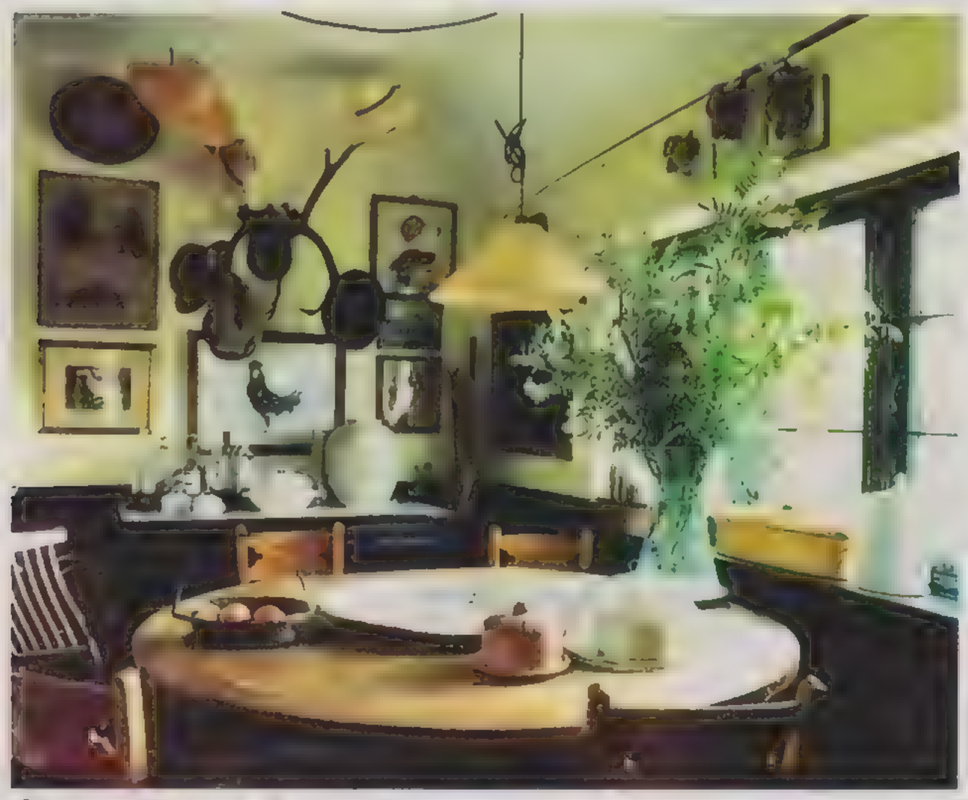
By Barbara Plumb

Sir Terence Conran, author of the outrageously successful *House Book* and the entrepreneurial genius behind the seven hundred Conran stores across the world, and recently knighted by Queen Elizabeth for his contributions to design and creative retailing, has done it again with his new book, *Terence Conran's New House Book* (Villard). In it, the flamboyant Sir Terence *(left)* explains in conversational prose his design philosophy. "My taste in color and pattern was formed in part from a deep interest in wild flowers, butterflies, and moths which I developed at the age of about twelve," writes Sir Terence. "This childhood hobby helped me develop an ability to discriminate between shapes, colors, and textures."

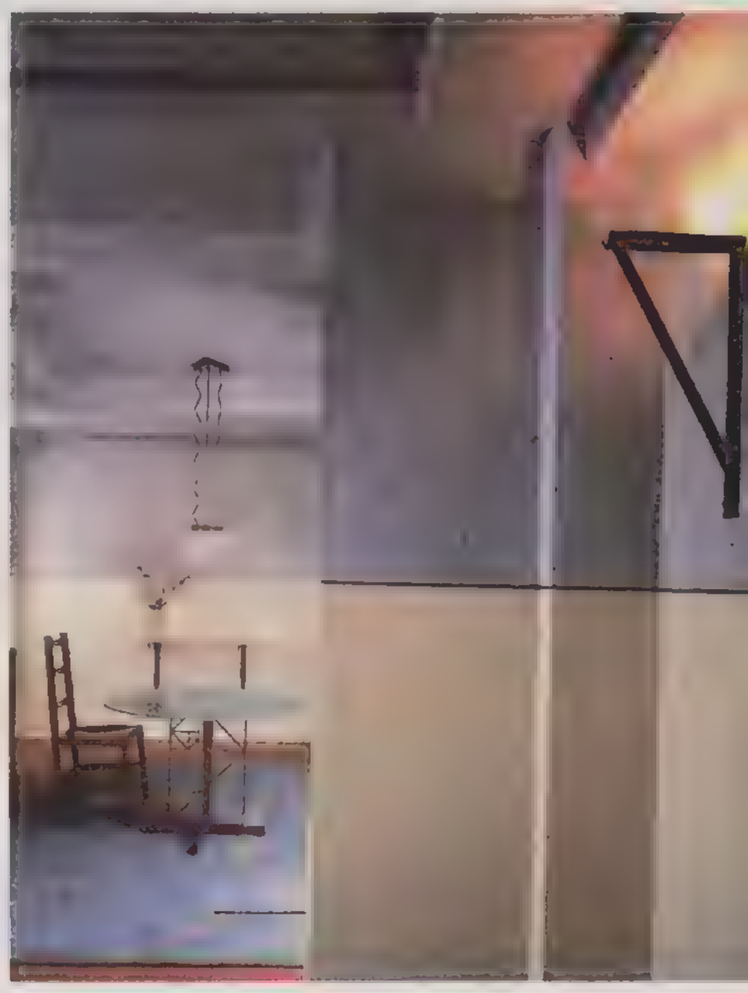
When visiting great English country houses, Sir Terence was always drawn to the below-stairs world of "kitchens with their stone floors and simple, unpretentious furniture." He believes the kitchen is "the heart of any house" and suggests spending the most time and money on it.

Along with giving sound advice, Sir Terence good-naturedly points out common pitfalls in home design: "People often become so obsessed with practicality, that things must be invulnerable to finger marks. In the process, they make their rooms look like *(Continued on page 412)*

Hand-painted walls are the rage in interior decoration. Their spectacular antecedents can be found in this French eighteenth-century château with wooden panels buoyantly painted with flowers and landscapes.



***Above*: Natural light falling on a round table, flanked by wild flowers and antlered hat rack, creates a mood of rustic warmth and intimacy. *Below*: Inherited portraits and period furnishings mix with inexpensive finds in a Dublin town house, circa 1743, carefully restored.**



***Right:* Although exceedingly spare, this dining room glows with unique lighting, color-washed plaster. *Below:* Stenciler Lyn le Grice transformed this simple bathroom with her patterns.**

Clockwise from *top right*: FRANÇOIS HALARD, WORLD OF INTERIORS; PAUL WARCHOL; IANTHE RUTHVEN; SIMON BROWN, JAMES MORTIMER, WORLD OF INTERIORS, KARIN SMIT

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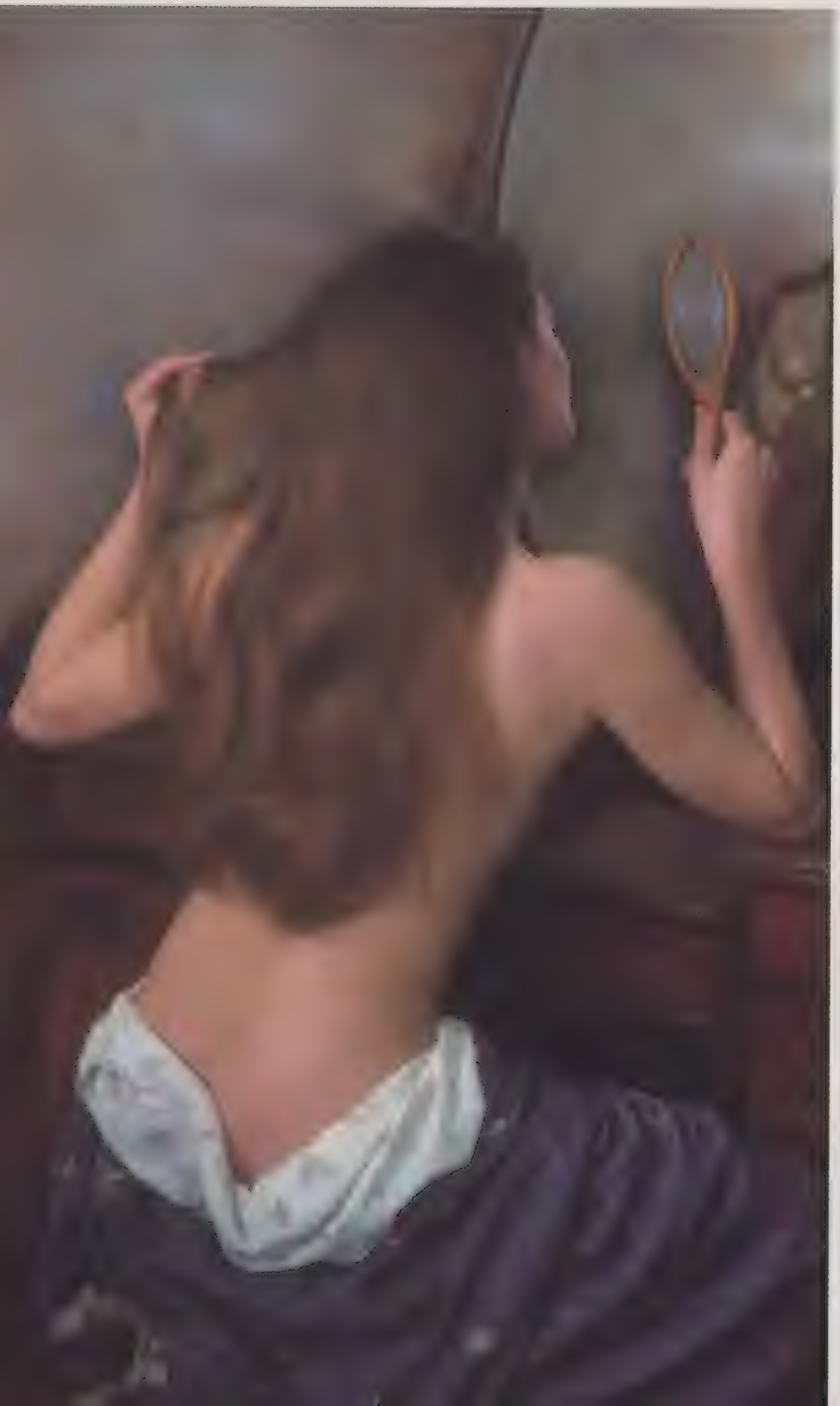

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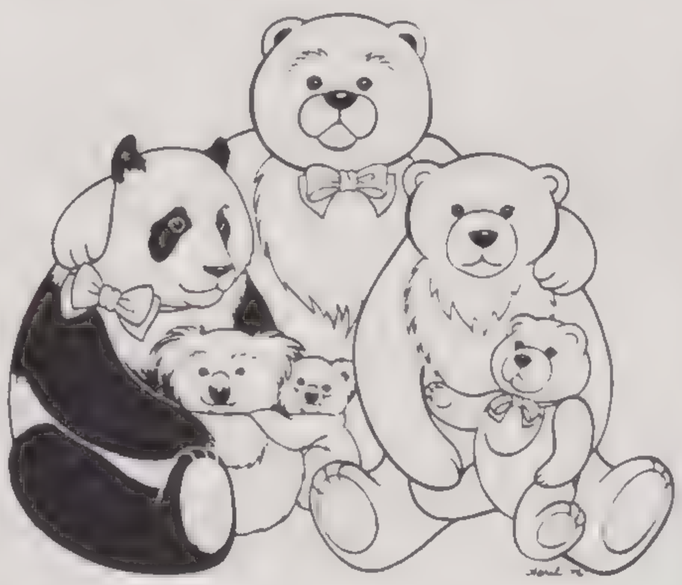

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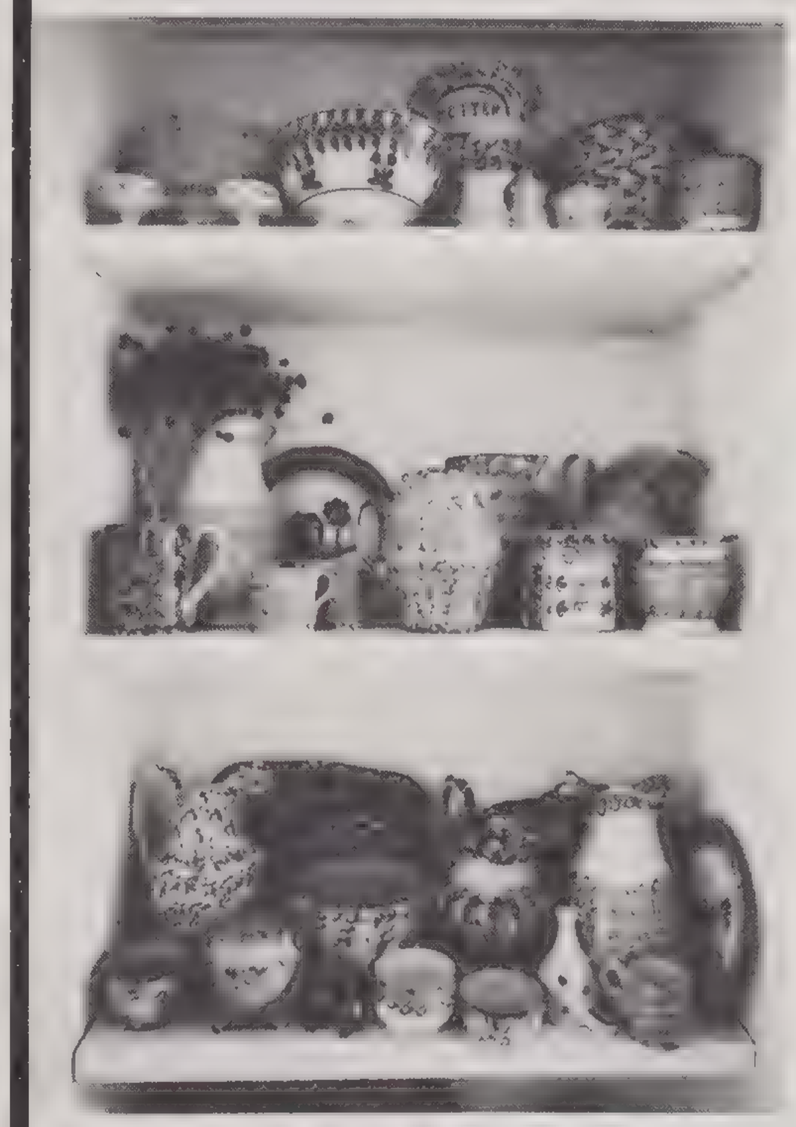
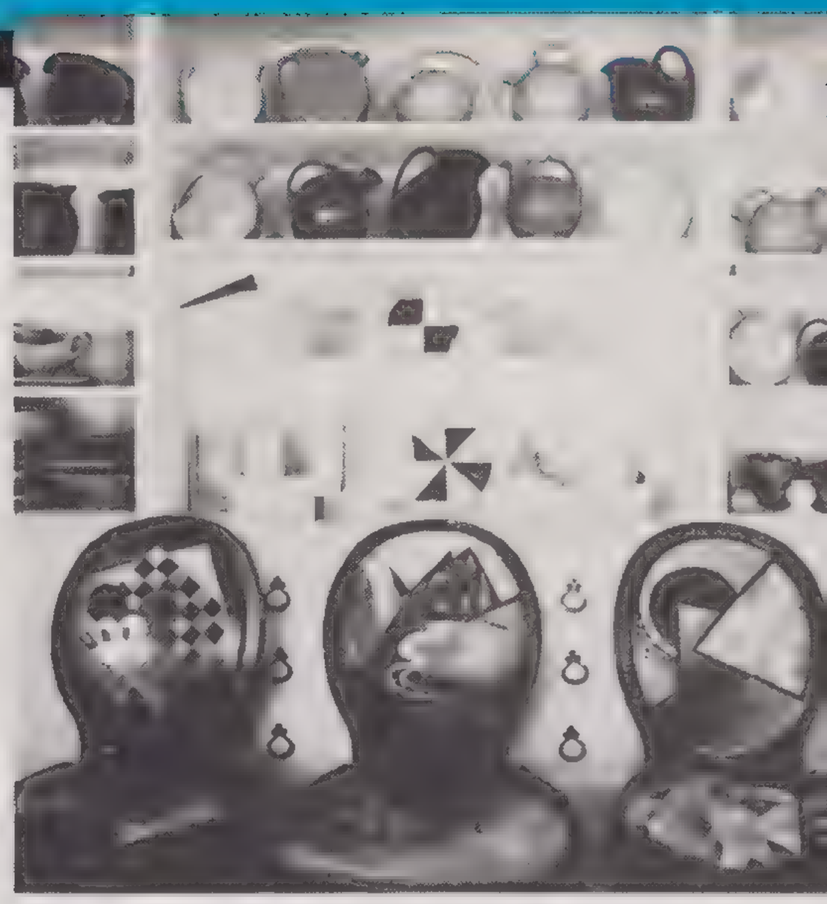
GAZETTE

A design mogul's notion of the "heart of any house"? A kitchen...



Conran asks what could be prettier than sponge-patterned nineteenth-century earthenware stashed on simple white shelves?



The counterpoint between traditional chairs, hand-painted with lively, offbeat designs, and the colorful glazes of old and new pottery vibrates with the electricity of contrast

(Continued from page 410) airport lounges that could be hosed down after a nasty incident."

The *New House Book* with its seven hundred fifty full-color photographs of houses, apartments, vacation retreats, remodelings is more than a marvelously sophisticated how-to book. It is a sumptuous collection of interiors that simply delights the eye and spirit, living up to Sir Terence's conviction that "Creating a home should be a labour of love; certainly, it's one of life's great pleasures."

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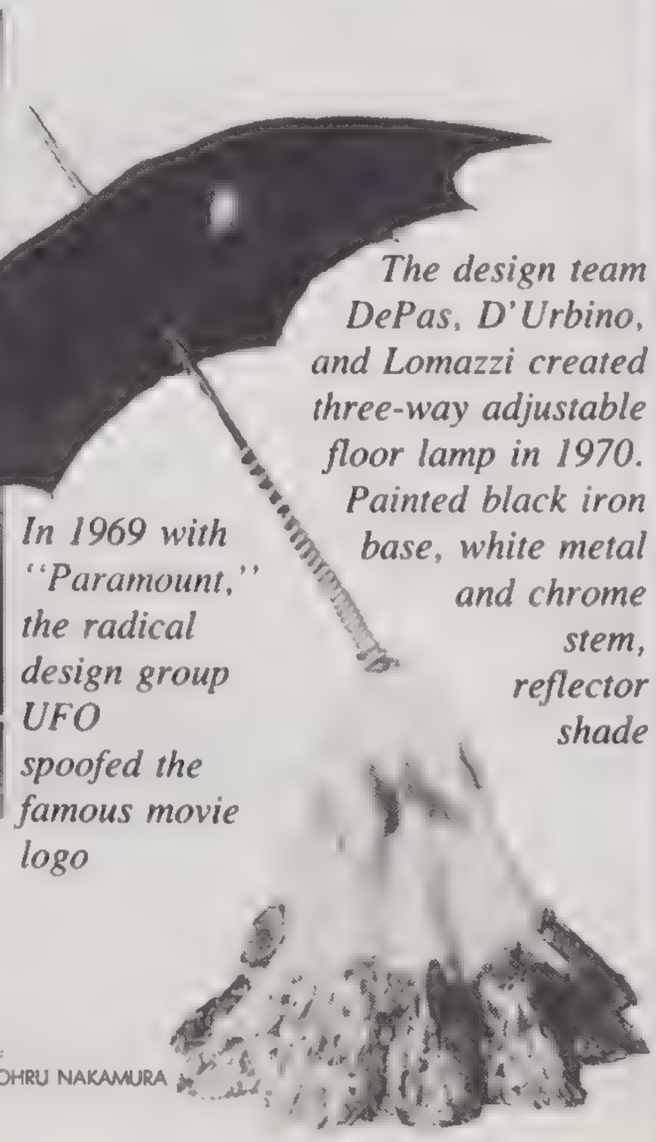
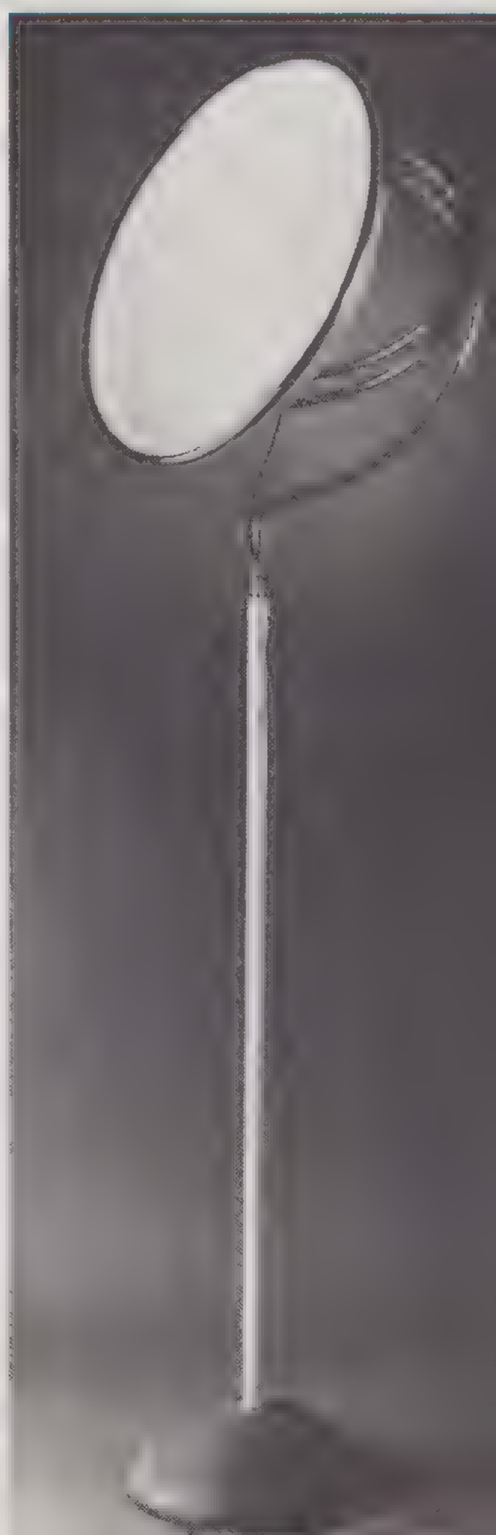
When it comes to modern lighting, the Italians reign supreme—for originality, beauty, excitement. Philip Cutler of New York City and Ingrid Zerunian of Vienna have been collecting both production pieces and prototypes. Their exhibition *The Italian Lamp: 1945–1985*, at Furniture of the Twentieth Century in New York City, promises to be one of this season's brightest shows (October 10–November 15). Prices, $250 to $5000. *("Gazette" continued on page 414)*

Gio Ponti designed this elliptical lamp in 1954. Textured glass gives starlight quality



In 1969 with "Paramount," the radical design group UFO spoofed the famous movie logo



The design team DePas, D'Urbino, and Lomazzi created three-way adjustable floor lamp in 1970. Painted black iron base, white metal and chrome stem, reflector shade

Photo *top left:* TIM STREET-PORTER. Photo *top right:* FRITZ VON DER SCHULENBURG. *Bottom photos:* TOHRU NAKAMURA

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PHOTOGRAPH BY JOHN VAUGHAN

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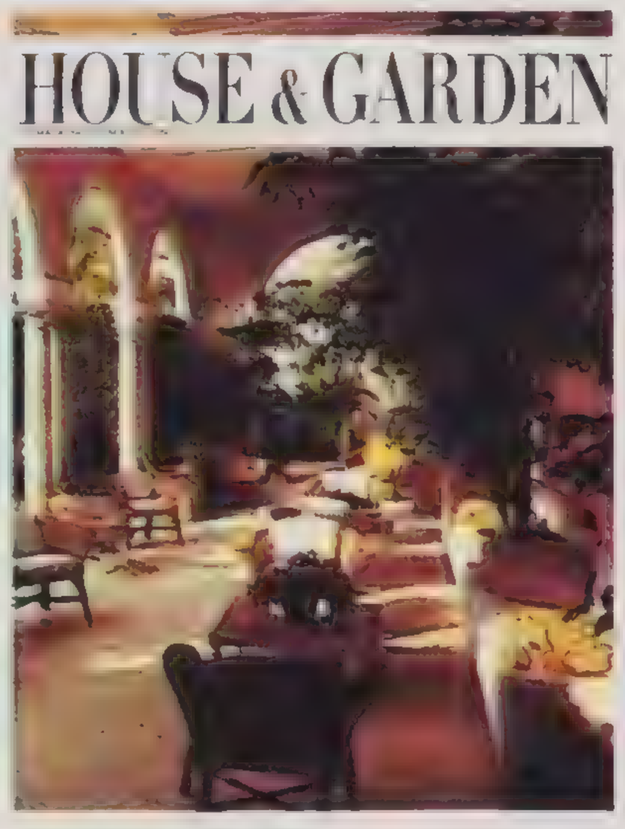

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GAZETTE

With a Russian accent: the modern appeal of Constructivist abstracts

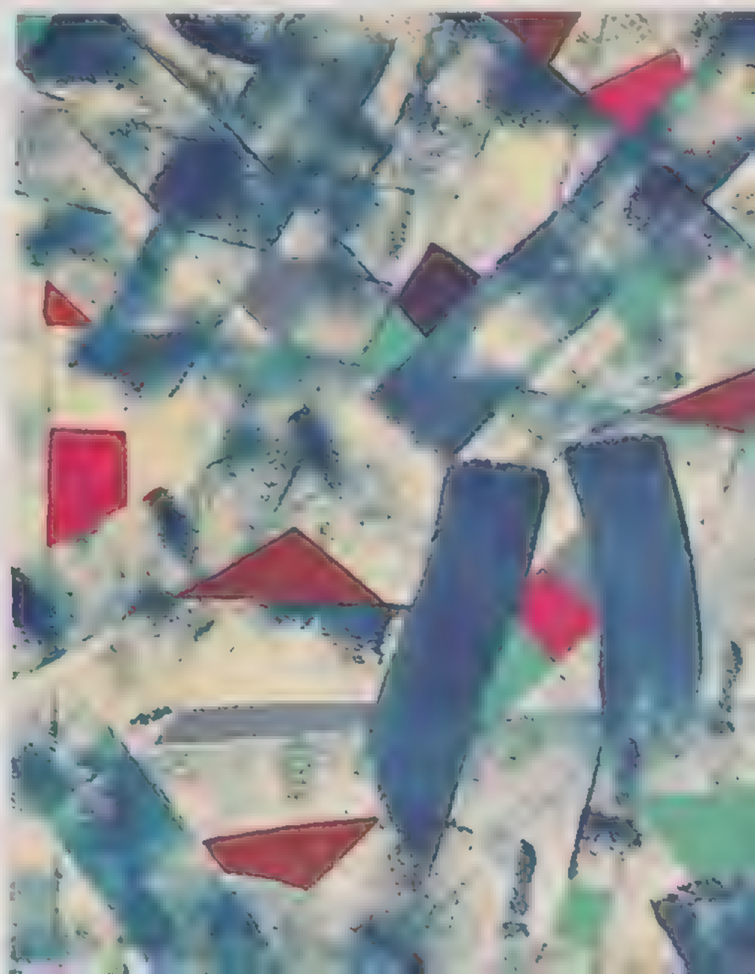
The Russians are coming—again. Suddenly all over town a rekindling of interest in Russian Constructivism of the 1920s and 1930s is popping up. Since the Constructivists passionately believed "pure art" was hypocritically bourgeois, they focused on what they considered to be acceptable "industrial design," like textiles and porcelain. According to a recent book, *Revolutionary Textile Design* (Viking), the Soviets preferred geometric or mechanical motifs that connected them with urban civilization and kinetic forms that symbolized emancipation and mobility. New York designers inspired by Constructivism express varying reasons. For Christine Van der Hurd, "It is the balance"; for painter Ray Clark, "the sense of movement, the way the reds jump out." *("Gazette" continued on page 416)*

Above: "Air Squadron" was designed in 1929 by T. Chachkhiani on cotton. Left: Porcelain plate, 1920s, extols Riga, a Baltic seaport, $3500, Norman Crider, NYC

Above, porcelain reproductions: tea set from original by Nikolai Suetin, 1923; saucer, upright in rear, after Malevich. The Museum Store, NYC

Below: Linen-and-cotton fabric from Clarence House was inspired by textile designs of Lyubov Popova, a leading Constructivist artist, known for her harmoniously arranged geometric motifs

Above: Folding screen with bold geometric forms hand-painted and lacquered by Christine Van der Hurd, $9500, Modern Age, NYC. Right: Ray Clark created this wallpaper in Constructivist spirit



Top: Russian Museum, Leningrad. Photos: JEFF McNAMARA, TOHRU NAKAMURA, JOHN HALL, MIKAEL T. ZIELINSKI

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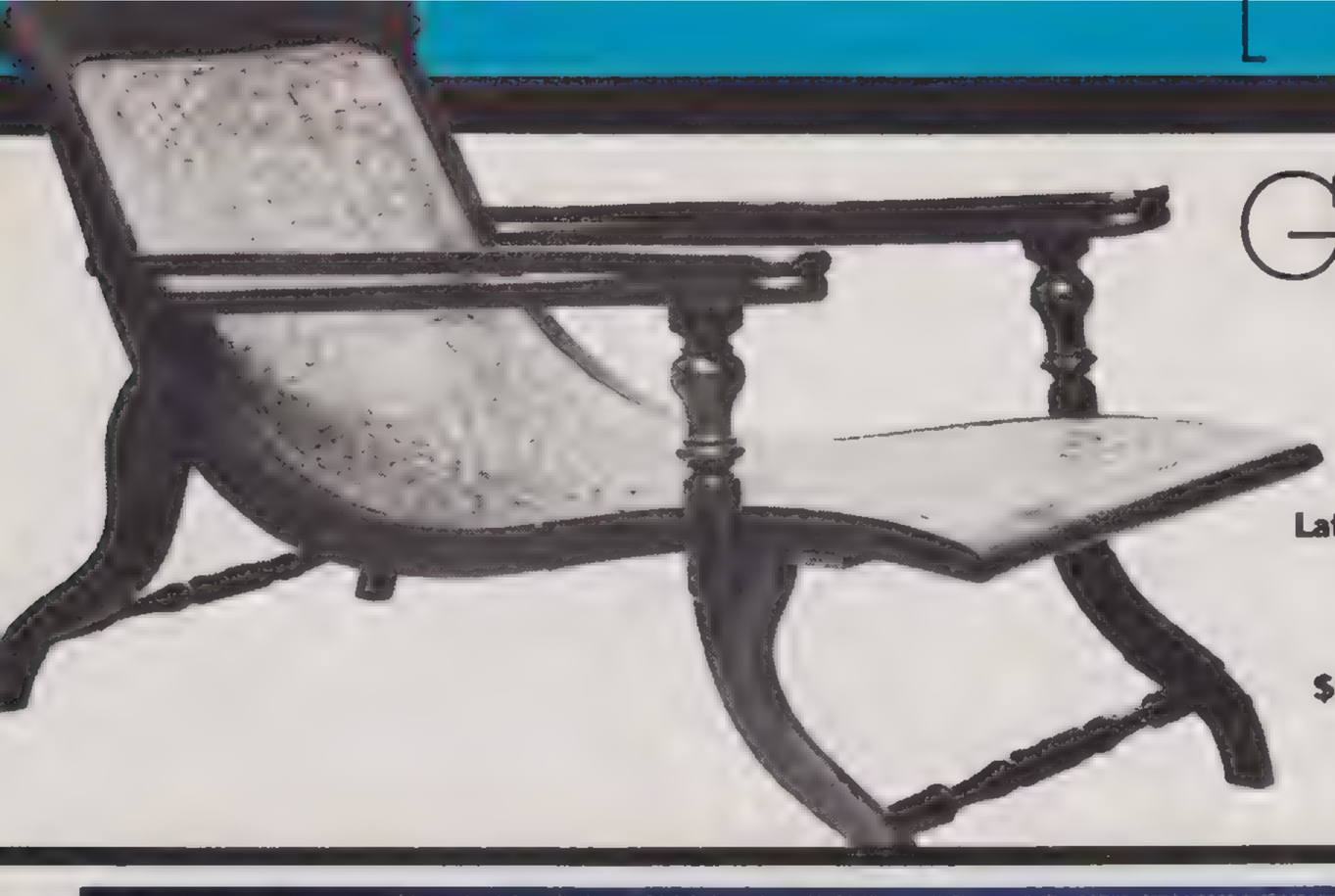

Late nineteenth-century plantation chair is a prime example of Raj furniture. $2600, Gruber Porter Gallery, NYC

GAZETTE India passage: with sumptuous color, handwoven fabrics, Raj style is redefined

Thanks to films like "The Jewel in the Crown" and "A Passage to India" and the current nationwide cultural spectacular, the "Festival of India," people are becoming more intensely aware of the visual pleasures India offers. The book, "Festival of India in the United States 1985-1986" (Abrams), gives an overview in its sumptuous color plates of the major exhibitions from miniatures (below) to ancient sculpture, architecture, and film.

An exciting collection of contemporary handwoven linens, called Asha, is the result of a three-way collaboration between Issey Miyake's design studio, Asha Sarabhai's renowned workshop in India, and the Seibu Department Store Co. in Tokyo. The exquisite silk quilts, throw pillow covers, and cotton tablecloths will be introduced at Bergdorf Goodman in NYC this fall.

Cotton tablecloth from the Asha collection (*above*) sets off a 1750 Lota water jug. Indian miniatures have long inspired fabric designers. "Fantastic Birds" (*below*) with its vibrant, lush colors exemplifies the sixteenth-century Mughal style

Top and center photos: TOHRU NAKAMURA. Bottom, Courtesy, American Federation of Arts

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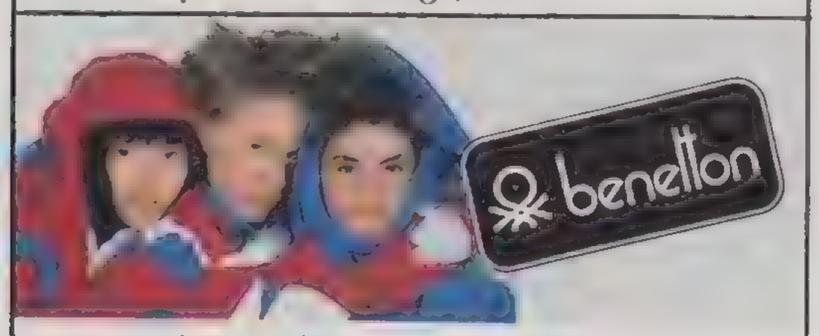

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food in vogue

American regional cooking and the new patriotism: championing the authentic and celebrating the down-home. **By Diane Johnson**

Stewed Rum Plums, from Idone's "Glorious American Food"

Campton Place, a new smart little San Francisco hotel, recently perked up the already vivacious California food scene by hiring Bradley Ogden, a chef from Kansas City, whose specialties are corn bread, apple pie, and other down-home dishes. There have been premonitory appearances of cornmeal mush in a number of significant quarters—recently, at the influential Chez Panisse, for instance, though there it is called *polenta*. And an elegant Los Angeles couple I know invites people over especially to eat "plain" food, which a knowledgeable woman comes in to cook—one evening it was pot roast and browned potatoes, and it is true that we found ourselves wolfing it up deliriously. This return to "roots" cooking has gone so far that Garrison Keillor, on his radio series, *Prairie Home Companion*, has already suggested a new franchised restaurant chain—Minnesota Church Basement Restaurants, featuring Tuna-Liver Hot Dish, Three Fruit Jello, and other funny but horridly reminiscent delights.

This nostalgic taste is inevitable if reactionary. We could not have gone on forever on the bad renditions of Veal Oskar and the canned hollandaise of our first French restaurant experiences, or on the duck sashimi with nasturtium garnish of nouvelle cuisine. Our desire for novelty and exotica has apparently been sated. It only makes sense, as the earliest figures of the food movement told us, to use the good ingredients that we have at hand, not those flown in from somewhere else (though "at hand" is part myth, really meaning ingredients procured by driving considerably far or by paying extra). Our food consciousness is higher than it ever has been; it works retrospectively, too, by reminding us that we have always had good things to eat.

Now one can detect a note of reverence creeping into presentations of old dishes. Some people exert themselves to render them authentically, while others pretty them up, as in *Glorious American Food* (Random House), the shiny cookbook by Christopher Idone, a successful cook and caterer. Fashions in cooking, presumably, are not disembodied cultural phenomena but related to the way we assimilate and transform other arts and fashions. One wonders what this piety means.

Glorious American food—oxymoron, real possibility, or mere food chauvinism? The spate of recent cookbooks on American cuisine seems to be an aspect of the "new patriotism," the ubiquitous nostalgia that is supposed to encourage the feeling that it's okay to be American. Will these books contain recipes for lemon Jello with cabbage and grated carrots suspended within? Will we have to give up serving *coq au vin*? Is it coincidence that the resurgence of pot roast comes at a time when the vanguard of American gourmet cooks, those sturdy pioneers of the 1950s clutching their *Gourmet* magazine cookbooks (both volumes), have mostly given up fancy cooking for just reading recipes or eating plain food? Are these dropouts to be recalled, in the name of their country, to their stoves?

> *The project of the food-reform movement is still the perfectability of America . . .*

Christopher Idone, whose book *Glorious Food* was greatly admired, sets a wistful tone in his sumptuous new book. One browses through—you might say overflies—double-page photos of glorious food and landscapes that stretch below the eye like a fruited plain, in a cookbook so large that it ought to come in one of those clear plastic boxes, like a turntable, if you are going to let it near the kitchen. A book so large has powerful authority. What is to be required of us next?

Idone establishes his credentials as a food person by describing the good food he had at the homes of his grandparents—the first archetypes of primal purity we meet on this patriotic food odyssey. (He is a little reticent about Mother. There's a lost generation in American cookery, and our mothers were in it.) His reprises of American history, written in that tone of sepulchral piety that characterizes *National Geographic* documentaries, recall (or invent) a charming America where ancestors "popped corn in hot kettles with a little of their treasured lard as the Indians taught them. They ate succotash fresh in the summer. . . . They planted corn in rows and grew beans between the corn rows that then served as nature's beanpoles. . . . Game there was in plenty."

If, as Frances FitzGerald argued a few years ago in her book *America Revised*, our view of history is formed by our school textbooks, Idone's historical point of view seems to be that of an Eastern Midwesterner about forty years old who was in school in the early 'sixties. He's full of romantic reverence for the old ways now being destroyed by technocrats: "The old-time baymen of the East coast who hand-shuck scallops are the best in the land, slowly losing their livelihood as the scallop beds are overfished or polluted." But, like other food people who have emerged in the last decade, he has a Panglossian outlook, "admiring the professor who gave up his tenure to cultivate his very own small parcel of land, growing tender lettuces, herbs, and vegetables." The opposition of death imagery ("old," "losing," "polluted") to imagery of nourishment hints at the environmentalism underlying the American food-reform movement and so explains the movement's connection *(Continued on page 420)*

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Diane Johnson *is the author of "Dashiell Hammett: A Life" and is at work on a new novel.*

A REGISTERED RELEASE

(Continued from page 418)

with and origin in the politics of the 'sixties. The project of the food-reform movement is still the perfectability of America, a notion given us by our founding fathers.

Far from a celebration of the good old dishes, *Glorious American Food* is in some ways an impious attack on them, showing them up for the plain and unevolved things they were. Whereas other recent books on our national food aim to rediscover, Idone aims to rediscover and improve. He journeys to the South, Deep South, Southwest, all around, with the usual American stock of regional antipathies and prejudices that characterize our national lack of consensus. Though Idone had platoons of helpers in the South and in New England, he has one lone woman to cover the Midwest, which is dismissed with recipes for steak, French fries, and lemonade—dishes that seem typically Midwestern only in their lack of self-consciousness and their resistance to trendy amendment. His history of that region is a long diatribe against nineteenth-century buffalo slaughter. His California is a hell of agribusiness, chemical sprays, and exploited Mexicans—whose feasts, however, are idealized as happening in "cozy diners where they still serve stacks of pancakes, fresh farm eggs, sausages, grits, and good coffee with fresh cream." The poor and ethnic are idealized throughout: Pueblo "objects of silver, turquoise, pottery, and wool are among the most exquisite designs dreamed up by any civilization."

Regional prejudice somehow increases the American-ness of the book. However charming we may find the differences between Provence and the Dordogne in France, our own regional differences often make us uneasy. We disapprove of the way they talk in Atlanta or Boston, of the hotness of New Mexican food, or of the perils of New York City. But we also have the uncomfortable sense that these alien ways—in the eyes of cultivated Europeans, say—may typify Americans. Can't they really tell the difference between those hicks and us? In any case, Idone has wisely avoided too much "authenticity" when it comes to the recipes of the various regions. His versions of American dishes—of the Northern Region's Wild Mushroom Soup, for instance, or Southwestern Turkey *Mole* with (the inevitable) Blue Corn Pancakes—are real art, and not Pop Art at that.

Idone cooks better than he writes; and, anyway, no one's prose can equal that succinct, evocative paradigm, the recipe, the ultimate readerly text we all read so cooperatively. It's in his recipes that we grasp Idone's contribution: here are not the American dishes we remember, for those were not good enough; here instead are American recipes apotheosized. Look again, he seems to say, at Louis Dressing! Look again at Creamed Dried Beef, a dish known in the military by a really horrid name! His version contains not only beef, flour, and milk, but also cream, bourbon, Dijon mustard, unsalted butter, cheddar, Cayenne and white pepper, fresh horseradish.

Paul Bocuse, the French chef, has remarked that Americans can be forgiven for not having a national cuisine because we are not old enough. French cooking, or Chinese, or any other, has evolved through custom and through the attentions of its innovative cooks. Maybe it's a mark of political maturity that we are recognizing not that the old dishes were the best but that they were good enough to form the foundation of a cuisine, something that can evolve into cookery with character and its own forms of perfection. Passionate, unthinking patriotism—refusing to allow foreigners to judge us or to excel us, our speech, institutions, foreign policy, food—always seems to stem from the fear that we may not be perfect. One wonders whether the gracious demeanor of last summer's hostages, their willingess to look at and learn from Islam, points to a newly confident, newly cultivated America. Is this self-acceptance behind the new culinary revisionism, too?

It's as pretentious as sending for a mail-order family crest to pretend that grandmother's biscuits are as good as Idone's Smoked Trout Scones, to pretend that we always were what we wish we had been. Artistic versions of popular dishes go along with some of the other sprucing up America is doing. The beautiful photographs, the opulent format of Idone's book may encourage a view of it as mere coffee-table food porn, but the recipes inspire legitimate desire and the agreeable feeling that one can be a patriot and a food snob at the same time.

A recipe from "Glorious American Food":

Vegetable Corn Bread

(eight to ten servings)

- 1⅓ cups yellow cornmeal
- 1 teaspoon baking powder
- 2 teaspoons salt
- ¾ cup buttermilk
- 2 eggs, lightly beaten
- ¼ cup veg. oil or rendered bacon fat
- 1 cup grated zucchini
- ½ cup peeled, seeded, and chopped tomatoes
- ¼ cup seeded, deveined, and chopped sweet red bell pepper
- 2 tablespoons chopped green chile or jalapeño peppers
- 1 ear fresh sweet corn kernels

Preheat oven to 350°. Butter a 9-inch-square baking pan. In mixing bowl, combine dry ingredients. Add liquid ingredients and mix well. Fold in vegetables. Pour batter into pan and bake for 35 minutes, or until edges turn golden and pull away from sides of pan.

Note: Any combination of leftover vegetables may be used. Timing here is set for low altitude cooking. In high altitude, bake at 400° for 45 minutes. ▽

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Weekends come grandly lavish or, above, simply countrified: At table, ivory candles, foxhead goblet, garden-fresh tomato soup

Thackeray, writing in mid-nineteenth-century *Punch*, summed up the ideal of a country weekend: "Air fragrant with a large bouquet on the writing table, the linen fragrant with the lavender in which it had been laid.... All flowers and freshness, all peace, plenty, happiness." Today, a weekend-away pleasure may translate as simply as a cold—garden-fresh—tomato soup offered up for a dinner-starter, a host's own shaped-by-hand (see *below*) special meatloaf.

Or it can, equally, be something that's wonderfully lavish. A weekend, at its best, always offers an opening onto another world: At Stanway, their rambling country house in England, Lord and Lady Neidpath at times fill a hall that seats fifty for dinner.

Lord Neidpath is by trade a farmer/historian; thirty-three-year-old Lady Neidpath, born Catherine Guinness, recently coauthored with her father *The House of Mitford* (Viking)—the saga of their eccentric, talented, and sometimes infamous family's ways. The book tells how Catherine's aunt/author Nancy Mitford, in her heyday, startled guests by having a country hen amble through her elegant Paris flat. How grandfather David would lock his tea with milk in a vault for safekeeping from his excessively efficient housemaid. How all Mitford siblings were each taught animal husbandry at an early age. Today, Catherine harvests her garden for the pleasures of her guests at a weekend dinner.

"I like to go in my garden and pick the fresh green beans, snow peas, and a wonderful basil that's almost black in color which goes into my tomato soup." Dinner is, says Catherine, "usually traditional English fare such as roast beef, new potatoes, a *marrons glacés* meringue pudding."

For small dinners that have been set up in Stanway's great hall, the table is always polished, loaded with piles of family silver, some of Stanway's thirty varieties of garden roses—roses as voluptuous and, with this summer's heavy rains, as droopy, says Catherine, "as wet paper handkerchiefs.

"I use as much silver as I can, mixing all periods in order to get as much light reflected into the room as possible. With all the polished surfaces of the silver and the lit candles, every guest looks wonderful."

Her plates, of rare eighteenth-century Chelsea porcelain, traditionally complete the table scheme. Some of these Chelsea plates will be on view as a part of "The Treasure Houses of Britain" exhibition beginning in November here in the U.S.—at the National Gallery of Art in Washington DC.

BRUCE WOLF. Details, last pages

Bill Blass's recipe

For Connecticut weekends, home-baked meatloaf has been a Bill Blass favorite for over forty years. "What all-American red-blooded person doesn't love meatloaf? Most of us were brought up on it. I never give large dinners in the country, just have friends over. My recipe's easy to prepare; serve with baked potatoes in the skin, red pepper jelly, and fresh vegetables." Bill Blass's meatloaf is now available to all—all, that is, who swing through the doors of Mortimer's restaurant in NYC. Owner and Blass pal Glenn Bernbaum's twist: adding veal and pork as well as sirloin. Here, from Mortimer's menu, Bill Blass meatloaf for twelve: mix 2 lbs. ground sirloin, 2 lbs. ground pork, 2 lbs. ground veal, 1 cup diced celery, ½ cup finely chopped parsley, 8 oz. chili sauce, 2 beaten eggs, 1 tablespoon Worcestershire sauce, ½ cup bread crumbs, a pinch of marjoram, salt, and pepper. Shape into loaf, top with bacon strips. Cook for 1 hour, then cool. Serve with pepper jelly and cole slaw.

Fanciful Greens

Pliny waxed enthusiastic about the topiary in his Tuscany garden in the first century. The Duke of Wurzburg, in 1592, admired the extraordinary tree shapes found in London's Hampton Court gardens. By the eighteenth century, topiary had become so excessive—and pervasive—it was crusaded against by Addison and Pope. Today, topiary, on a large and small scale, is blooming again in the work of José Vilela, New York City, who makes everything from small pyramids for dinner tables to larger-than-life mythological topiary figures.

Pierre Bergé, president of Yves Saint Laurent, bought Actaeon, the ivy deer *right*, a rabbit inspired by *Alice in Wonderland*, and a topiary owl for his and Yves Saint Laurent's weekend home in Deauville. "The figures can be moved easily from the dining room to out-of-doors; they are not anchored in the ground as traditional topiary is," says Vilela, who custom-makes figures (allow four weeks for delivery) and who often travels for clients to organize topiary, flowers, and special party themes.

"I always begin with the idea in mind that I'm creating a topiary for the gardens of Louis XIV, no matter who the client is," says Vilela. "I strive for whimsicality."

SUSAN WOOD

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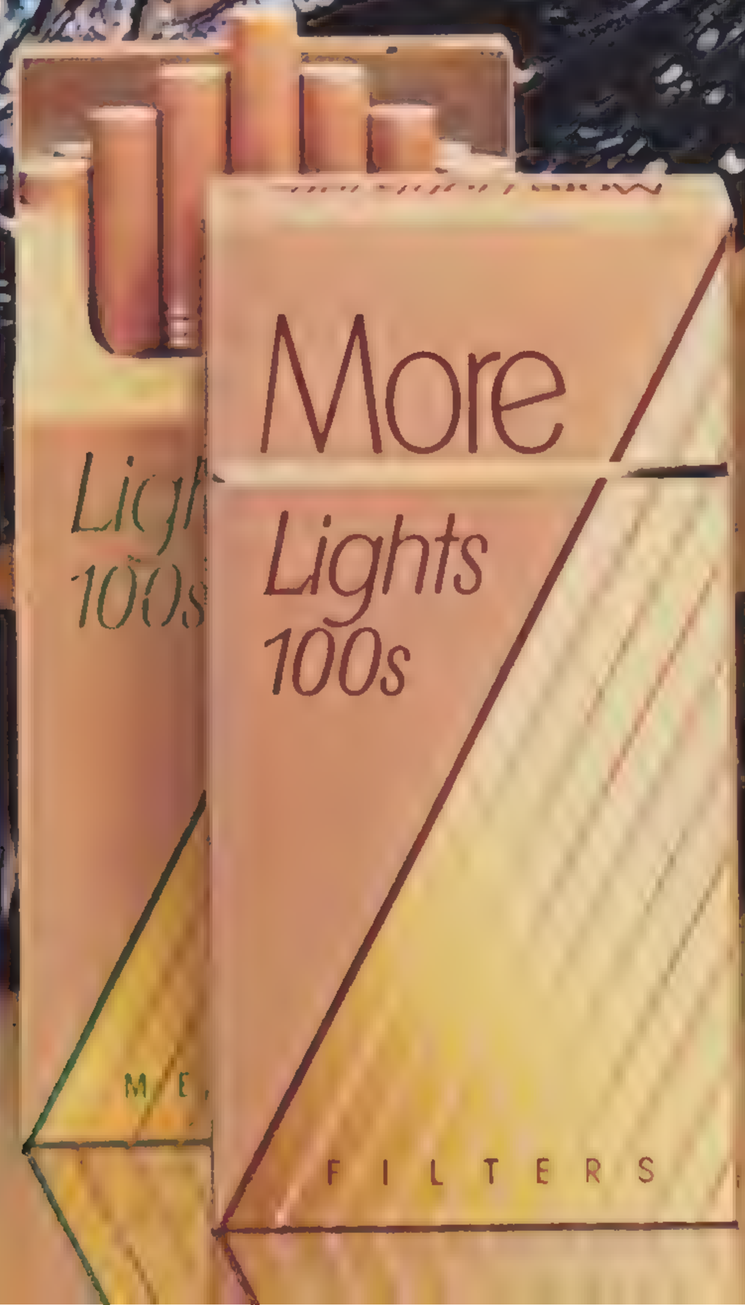

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the best of spirits

Grand finales—superior performances by brandies and liqueurs, time after time. **By Martin Gersh**

Liqueurs, brandies, and dessert wines most fully come into their own when they are used as catalysts in an after-dinner gathering of a small group of friends. Sipped in discreet quantities and accompanied by a few unsalted almonds or macadamia nuts, these marvelous fruit-derived drinks—always delectable and frequently challenging—gradually dissipate the residue of tension from the stresses of the day, permitting a convivial atmosphere to develop with no special effort on anyone's part. They represent an aid to civilized living that of late has been very much overlooked.

Should you wonder what to do later with the remainder of a dessert wine, liqueur, or brandy, be aware that each category should be treated quite differently. Because of its high residual sugar (which acts as a preservative), any leftover dessert wine that is kept well chilled will hold at its best through the following day—but no longer! A fine liqueur, providing it is tightly stoppered, can be returned to with undiminished pleasure over a three to six months' period. A brandy, on the other hand, judging from my experience with many Cognacs, Armagnacs, and eaux-de-vie, remains totally enchanting for two to three years if it is handled carefully and kept scrupulously closed between samplings. Though its alcoholic presence may calm down somewhat, its fruit constituent only becomes more and more nectar-like with the passage of time.

RECOMMENDATIONS

Dessert Wines

All the wines below will perform well during approximately the next 5 years. Before opening a bottle, chill it for about 2 hours; no aeration is required.

Clos du Bois Late Harvest Johannisberg Riesling 1983 A real knockout from Alexander Valley in California's Sonoma County—massive, perfectly integrated, displaying incredibly beautiful Seville orange fruitiness. $11-$13.

De Loach Vineyards Late Harvest Gewürztraminer 1984 From Sonoma's Russian River Valley, small-bodied, mildly sweet, with a somewhat piquant melon-like taste element—very nice indeed. $9-$10.

Château de Rayne-Vigneau 1980 Showing a peachy fruit constituent with bitter-almond overtones, this is a well-made, extremely lovely Sauternes of adequate size. $10-$13.

Moscato del Piemonte 1983 (Vietti) Slightly bubbly, of moderate sweetness, with a pleasant citrusy flavor aspect—an agreeable, rather delicate Italian dessert wine. $5.50-$6.

Clos du Bois Late Harvest Johannisberg Riesling 1981 Monumental, richly textured, revealing notably harmonious peach and lemon fruitiness—remarkably fine. $11-$13.

Château Voigny 1978 An unpretentious yet very appealing wine from Sauternes—quiet-spoken, modest in scale, with a pronounced ripe peach fruit presence. $9-$11.

Chateau M Sauvignon Blanc 1982 Made by Monticello Cellars in Napa Valley, California, this is a forceful, highly commendable Sauternes-style wine that features a dense, honeyed taste component. (Half bottle) $22-$25.

Setúbal 1978 (José María da Fonseca) An unusually attractive and gracious Portuguese Muscatel of small-to-moderate dimensions—noticeably sweet, just a little spicy, with a caramel-like flavor element that lingers on long after you have put the glass down. $8-$10.

Clos du Bois Late Harvest Gewürztraminer 1981 Classically structured, faintly resinous, its scent reminiscent of ripe apricots and peaches, this is a superlative Alexander Valley dessert wine. $20-$25.

Brandies

Martell V.S. Cognac A good, vigorous, down-to-earth, well-balanced brandy from Cognac—marked by nice fruitiness. $14-$16.

Rémy Martin Centaure X.O. Fine Champagne Cognac Of imposing size, exhibiting an ebullient burnt-apricot flavor element, the Centaure X.O. is a dynamic Cognac. $75-$80.

Delamain Très Venerable Cognac de Grande Champagne Urbane, unabashedly attractive—a magical brandy of satiny texture and small-to-moderate scale. $60-$70.

Jean Danflou Armagnac Exceptionnel Unusually fine—immense, somber in personality, very concentrated, its mellow taste curiously suggestive of walnuts. $42-$45.

Hine V.S.O.P. Cognac Restrained in manner, with decidedly peachy fruitiness—a very pretty brandy that is a real charmer. $18-$20.

Delamain Vesper Grande Champagne Cognac Substantial and silken, with a memorable, almost pear-tinged flavor, this is a deeply rewarding Cognac. $35-$40.

Sempé Armagnac 1944 Having aged quietly in wood for forty-one years before being bottled in March, 1985, this wonderful Armagnac is vibrant yet benign, possessing a delicious taste that shows vanilla and prune-like nuances. $90-$110.

Martell Medaillon V.S.O.P. Cognac Big, opulently fruity, with a splendid burnt-apricot flavor element—most impressive, and quite a bargain at its price. $21-$23.

Delamain Pale & Dry Très Belle Grande Champagne Cognac Compact and graceful, with nicely concentrated, intense fruitiness—a discreetly elegant brandy. $25-$30.

Hine Triomphe Fine Grande Champagne Cognac A magnificent Cognac—extraordinarily polished, alluringly fruity, harmonious in every imaginable way. $75-$85.

Courvoisier X.O. Cognac Subtle and small-bodied, with an understated but thoroughly beguiling fruit presence—an exceptionally fine brandy. $70-$75.

Delamain Réserve de la Famille Rare Unblended Grande Champagne Cognac A supremely civilized Cognac on the highest level of excellence—generous in size, with a perfect synthesis of all its taste elements. $100-$110.

Clés des Ducs Extra Grande Réserve Armagnac Velvety, relatively small in body, with a toasty flavor and rare finesse—outstanding. $45-$48.

Georges Fransac Extra Pale Très Vieille Fine Cognac Characterized by a lively walnut-like taste constituent, this is an exemplary, fascinating Cognac—a remarkable value. $20-$23.

Marquis de Caussade Fine Armagnac (Distilled in 1962) Huge, pungently fruity, serious in manner—a formidable brandy. $32-$35.

Michel Faure Vieille Réserve Spéciale Armagnac Arresting, utterly superb, this is a truly noble Armagnac distinguished by pinpoint concentration and dazzling fruit presence. $50-$55.

Liqueurs

La Grande Passion Liqueur Deriving from passion fruit and Armagnac, a gentle, well-bred, delicately perfumed liqueur of small-to-moderate size, with intense sweetness and a long-enduring aftertaste. $15-$17.

Chartreuse Verte Electrifying—powerfully herbaceous, fern-scented, with tremendous thrust and a persistent second taste. $20-$22.

Grande Chartreuse Liqueur du 9e Centenaire This very great, quite unforgettable nine hundredth anniversary Chartreuse is seductively herbaceous and nectar-like. $20-$25.

Philippe de Bourgogne Crème de Cassis de Dijon Le Grand Duc Impeccably structured, amazingly spirited—an absolutely stunning black currant liqueur that will knock you right off your feet! $15-$20.

Grand Marnier Liqueur Cuvée Spéciale 1827-1977 Cent cinquantenaire Quite simply, spectacular—firmly knit, moderate in body, an intensification of this classic liqueur, with the most astounding orange-derived flavor you could find anywhere. $70-$75. ▽

Rose's. A 19th-century lime juice—utterly steeped in tradition—that has always found its way into the drinks and cupboards of those who, if anything, prefer to part with tradition.

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New glamour along Hollywood Boulevard...dial-a-concierge... adventure in Madagascar. **By Richard Alleman**

Paris bound? If the city's top restaurants figure into your plans, you may want to know about Paris en Cuisine, a new service that will reserve good tables at legendary restaurants as well as suggest newer, lesser-known cafés and bistros. The cost: $24 for two different reservations, $8 for each additional. For details, contact Robert Noah, 78 rue de la Croix-Nivert, 75015 Paris, France; phone, 011-331-250-0423. Note: To book three-star superstars such as Taillevent, Noah needs three to six weeks.

BEST OF SPACES

The country's first national museum celebrating our American architectural heritage opens October 24 in Washington, D.C. Housed in the landmark 1880s Pension Building, *below*, the National Building Museum opens with a major exhibition of architectural drawings of U.S. government buildings from the late eighteenth to early twentieth centuries. Information: (202) 272-2448.

Back in the 'thirties, it was Hollywood's grandest hotel. Now after decades of decline, the Hollywood Roosevelt, *above*, reopens this month fresh from a $21-million renovation planned to bring "The Home of the Stars" back to its former Spanish Colonial splendor. Located across the street from Mann's Chinese Theatre, the reborn Roosevelt will have deluxe rooms, poolside cabañas—plus an ultra-private executive floor, spa, glamorous new restaurants and bars. See travel agent or page 441 for details.

SENTIMENTAL JOURNEY

It's 1936. Europe is on the brink of war—but the Grand Tour is still on the itineraries of serious travelers, and Eugene Fodor publishes his first guide to Europe: *1936...On the Continent*. Fifty years later, Fodor's has reissued this famous first volume, a haunting 1212-page look at the way things were —and will never be again; $14.95 at bookstores.

Madagascar. Described by Marco Polo as 'a mystery and a paradise,' this huge island country off Africa's east coast remains remarkably unspoiled. With few roads connecting its towns and villages, the only way to explore this beautiful Indian Ocean world is by ship; but up to now few ocean liners have ventured here.
On February 12, 1986, all that will change, however, when Salén Lindblad Cruising's 120-passenger M.S. Ambassador sets out to become the first cruise ship to circumnavigate Madagascar. At exotic ports and places, travelers will discover dazzling beaches and reefs, an ancient Arabian colony, floating burial grounds, rare flora and fauna—from large carnivorous plants to tiny gregarious lemurs.
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See travel agent or page 441.

Illustration: MARC YANKUS, *center left* MARC WANAMAKER/BISON ARCHIVES, *center*. C. ZEISMANN/FPG

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travel

A night on Torcello:

Far from the daytripping crowd, Jan Morris spends one glorious evening on Venice's most romantic isle

In the weird water world of Venice, two oarsmen ply the lagoon.

ADAM WOOLFITT/WOODFIN CAMP

Among life's varied pleasures, few are more perfectly proportioned than a single night, no more, upon the Venetian island of Torcello—the one whose stalwart campanile you see beyond the morose glass factories of Murano and the leaning tower of Burano, farthest away of all in the northern reaches of the lagoon.

It is a truism of course that most pleasures are too much of a good thing. They go on too long (like opera), fill you up too much (like plum pudding), are too wide like America, or too high like Everest, too hungry like St. Bernard dogs, or too complicated like sex. Only the very best of them come and go lightly, brushingly, leaving you satisfied but not sated, with the sweet aftertaste in the mind that follows your awakening from a happy dream.

Just such a pleasure is the pleasure of a night on Torcello. By definition it cannot last too long, and by geography it cannot be too overwhelming, for the island is only about a mile wide, has a permanent population of less than a hundred, and contains at the most a couple of dozen buildings. Also it is full of surprise. That grand tower of Torcello greets its visitors with a sly and noble tolerance, knowing that though they may be here today, they will almost certainly be gone tomorrow.

The thing to do is to join the posh and varnished excursion launch which, every summer day at noon, takes the international tourists out from Venice for lunch at the Locanda Cipriani, the island's long-celebrated hostelry. This will give you a stylish introduction to Torcello, all among the rich and famous (or if they're not really famous, at least for this one lunchtime they've got to be fairly rich)....

The experience offers a piquant mixture of sensations, properly Torcellan. The Locanda stands at the head of the long narrow creek that is the island's Main Street and looks like a modest country tavern. Outside, a few locals sit cozily over glasses of red wine in the shade of the quayside pergola. Inside, there is a garden of flowers, vines, and vegetables, delectably floated among by swallowtail butterflies and supervised by the tower of the cathedral just over the wall.

But in the dappled shade of the restaurant, everything is vigorous greed and gobble, confident accents—Parisian, Japanese, or New Yorker—gin fizzes and scampi, and all credit cards accepted. It is like an allegory. When the great pleasure launch sails away again without you, all sunglasses, designer pants, and steak-thickened badinage, it is as though the great hard world itself is departing the island, leaving you innocently upon its shore.

Not that Torcello is deserted in the afternoon. Not at all. The rich and the famous may have gone, but the more modest tourists, the ones who came on the *vaporetto*, the public water-bus, stroll everywhere about the place. On the green piazza beside the cathedral, elderly ladies in straw hats and respectable floral dresses sell lace from a parade of canopied stalls, rather as though they are offering sacred souvenirs at a place of pilgrimage. Children burble around the green, sitting on ancient monuments, playing ball beneath Romanesque arcades; the attendant at the public lavatory (a hut behind the little museum) sits comfortably in her white overalls on *(Continued on page 432)*

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torcello

(Continued from page 431)

a kitchen chair in the sunshine; young people with backpacks, cross-legged on the grass, sing gently discordant folk songs.

They come and go in waves through the afternoon, as the water-buses come and go, strolling at leisure up the long path from the landing stage, hilariously running down it when they see the upperworks of the 4:15 boat—the one they must catch if they want to be back in Venice for supper—sliding up the waterway beyond the foliage. By early evening they are mostly gone too, the lace ladies are tying canvas sheets over their stalls, and a still calm descends upon the island—the few score souls who remain upon it (a few score, that is, unless you believe, as I do, that even mosquitoes are not soulless). . . . It is time to go for a country walk.

> *"As night falls upon Torcello, you feel yourself enfolded in a kind of velvet privacy among the waters"*

A man said to me the other day that he found Torcello "all dead, dead as old bones." He was speaking, though, as a city man, to whom this half-abandoned place, once a thriving municipality of the lagoon, may well offer funereal vibes. To a country person it all looks very different, for among these generally sterile waters Torcello lies as a green and animated oasis.

Dusty lanes will take you through its fields, past brackish back canals, through plantations of sunflowers sagging with the weight of their blossoms, past meadows of indeterminate vegetables and unidentifiable salad plants, where solitary islanders labor away with hoes or tinker with mechanical cultivators, exchanging bucolic philosophy as you pass ("a machine is like a woman, you must spend money on it"). Here and there a homestead stands, garden-rich in the blues and yellows of homely cottage flowers, hens and pigeons scrabbling around the yard, ginger cat eyeing you from outhouse window, old boat bottom-up beside the reedy creek.

Dead as old bones? Tadpoles squirm in the muddy rivulets, beetles stalk the grasses, crickets chortle, seabirds squawk, dogs bark in the distance, lizards flicker on fencing posts, tall asphodels stir in the breeze from the Adriatic. You never feel alone, let alone lonely, in Torcello. Sometimes you hear a bell

ringing from across the lagoon, from Burano perhaps, or the cypress-shrouded monastery of San Francesco del Deserto, and then, with a laborious wheeze and gasp, the great bell of Torcello answers. After its last sound has died, it issues further intestinal grunts; but alas, they are not the exhalations of aged monks, toiling at the belfry ropes, for the cathedral bells have long been electronically chimed.

Night falls, and you have a choice. You can stay in mock simplicity at Cipriani's exquisite Locanda, or you can stay in genuine simplicity at Villa '600, a *pensione* in an old farmhouse across the way. It comes to much the same thing, give or take a private bathroom and 100,000 lire or so. Either way you feel yourself enfolded, as night falls upon Torcello, in a kind of velvet privacy among the waters; and either way, after supper, you may wander all alone through the hushed and shadowy monuments of Torcello's lost consequence—its domes and its arcades, its crumbled pillars and its indecipherable plaques, its terrific campanile half-hidden in the darkness above. There will be nobody about but you, unless some of those backpackers have unrolled their sleeping bags beneath the cathedral cloister; only you, the frogs which leap hilariously around your feet, and the little bats that forage in and out of the lamplight.

In the morning the swallows have taken over, whirling dizzily around the campanile and the chimney pots. Now, of course, after your breakfast in the garden, you must do your sightseeing. It is your duty. Besides, in Torcello it is less of a chore than in most places, since there is not much to see, and what there is is marvelous. It was to this sedgy island, fifteen centuries ago, that the first of all the Venetians came as refugees to establish themselves as people of the lagoon. The little cluster of buildings that is the heart of modern Torcello—all that is left of its greatness—represents the true beginning of all that we mean, all the dazzle and the beauty, all the power and the fizz and the melancholy, when we speak the name of Venice.

What a claim! And what monuments, concentrated as they are within the space of a couple of hundred yards! How cool and calm, the simple domed form of the church of Santa Fosca, as though some beautiful outhouse, a dairy, a princely stable, has been converted to holy use! How sad but comforting the lonely figure of the Madonna, high in her mosaic apse, who greets you in the bleached stoniness of the cathedral! How unimaginably old the peculiar objects, the pillars, the carved stones, which so strangely litter the grassy piazza, flotsam and jetsam of history's tide! How marvelous to sit in the great stone chair they call the Throne of Attila, looking across the tiled domes to that mighty tower above—which, from time to time, whirringly assembles its energies again and tells you that another Torcello hour has passed, approaching the fourteen millionth hour, I hazard a calculation, since the first Venetians settled here in A.D. 421!

Splendor on Torcello: the mosaic interior of the island's cathedral

Twelve o'clock, it strikes. Time for a last meal at the third of Torcello's eating places. This is an old house near the bridge, without parapets, which they call Devil's Bridge, and it is named Al Ponte del Diavolo. It was started four years ago by some of the staff of the Locanda, but it is not exactly competition for that eminent hostelry, because it is altogether different, if not in cuisine, at least in style. We ate our way into Torcello with the jet set; we will eat our way out with the Italians, for the people who order their seafood salad or spaghetti with clams at the Ponte del Diavolo come from Padua, from Vicenza, from Treviso, from Venice itself.

This gives the place a natural, easygoing feel, very pleasant to take with a glass of wine and one of the rough rolls which, distributed from table to table out of big wicker baskets, constitute Torcello's very bread of life. Merrily flows the conversation. Happily flows the wine. Imperceptibly turns the cycle of the island's life. You are hardly through the cheese when, looking up across the patio, you catch sight of today's boatload of cosmopolitans, looking just like yesterday's, sailing away to Venice from the Locanda up the way.

Heavens! The *vaporetto* goes at two-fifteen! Pay the bill, tip 'em well, grab your bags, and sprint to the landing. You're just in time—there comes the humped shape of the No. 12 now, sidling up from Burano. And if you're not on time? Well, you can always catch the next one, or you can start all over again, stay another night after all, with the frogs, the swallows, the mosquitoes, and the great grunting bell of the cathedral, and see how far a rule of life can be stretched—for to tell you the truth, *two* nights in Torcello is a pleasure I have never tried. ▽

ADAM WOOLFITT/WOODFIN CAMP

Nantucket's waterfront: bobbing boats, frame houses, the simple charm of old New England

travel

Autumn on Nantucket: prime time to escape to another century, another America. By Alan Fraser

Nantucket, like Venice, ought to be approached by sea. This seems especially clear after our last visit. The trip, four days last October, was impractical, given our work schedules, but a romantic necessity. There was an anniversary to be celebrated: ten years ago we had been married on Nantucket. Nothing would do but to return on the exact day to pay our respects and give thanks.

The plan was to fly direct from New York City, but once airborne, word came that fog would prevent our landing on Nantucket and the plane was diverted to Hyannis on Cape Cod. Sometimes the fog lifted in Nantucket only to descend on Hyannis. Sometimes it rose in Hyannis and fell on the island. After three hours of this languid drama, we were sent off on the last ferry to Nantucket.

For two more hours we motored across a flat sheet of Nantucket Sound, through a cocoon of dense and oddly comforting fog. The water's surface, swept by the ferry's searchlight, was a waveless sheen of glossy black. We awoke chains of gulls sleeping in our path. It was a long, tiring, and eerie night, what with the fog and birds, the ferry's horn and probing light, and the dull thunder of her diesels vibrating through steel decks. And yet it felt right. This was the proper way to approach Nantucket, a destination whose appeal has more to do with 1820 than 1985. Indeed, after over thirty years of regular visits to the island, it is always a lovely shock to discover that the Town of Nantucket remains so remarkably preserved as a prosperous early nineteenth-century seaport, to realize that I can once more live for a while in a place that has been just about perfect for nearly two hundred years.

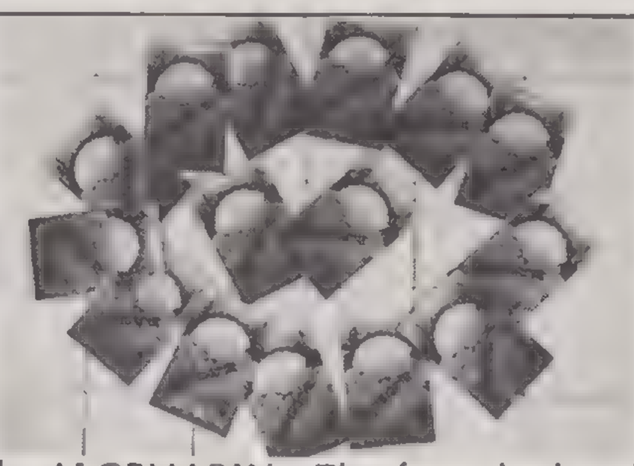
A good part of that perfection comes from Nantucket's cleansing separation by water from the rest of the world—a quality of isolation it shares with Venice. Also like Venice, Nantucket appears to have been created at one time by a single hand. If Venice seems to have been carved of stone and left unaltered for some five centuries, then Nantucket looks as if it has been built of wood and brick and preserved from modernization for at least a century and a half.

We arrived after midnight and although there were taxis waiting, we chose to walk the few damp blocks to our room in the Harbor House, one of the few hotels open year 'round. It seemed natural to walk home, as if carrying our seabags like sailors returning from a year's-long voyage. We were glad that Harbor House gave us a twisting wooden staircase to climb and a room overlooking brick-paved sidewalks. A good part of Nantucket's charm, like that of Venice, comes from its stage-set quality. Fantasy is contagious: you fall asleep easily in your four-poster thinking that perhaps the price of whale oil is of real concern.

In the morning, we walked to breakfast, taking a good fifteen minutes to cross town in pursuit of the much-talked-of popovers served at The *(Continued on page 438)*

D. GETLEN/FPG

Our Beauty Sampler



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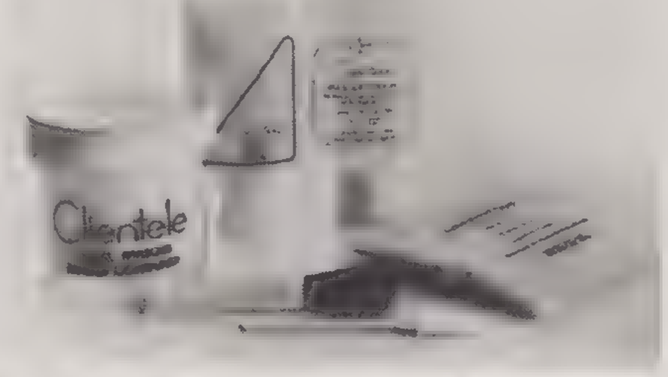

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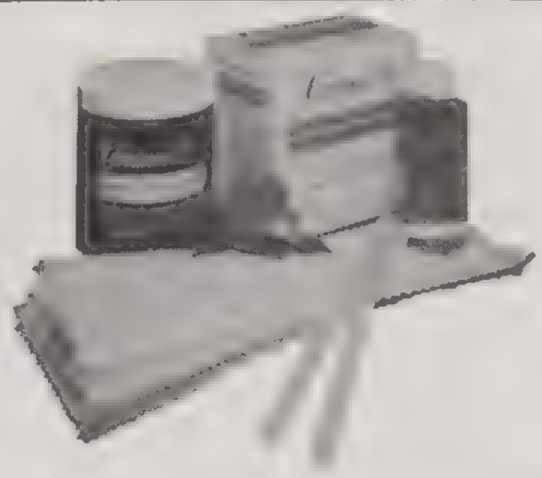

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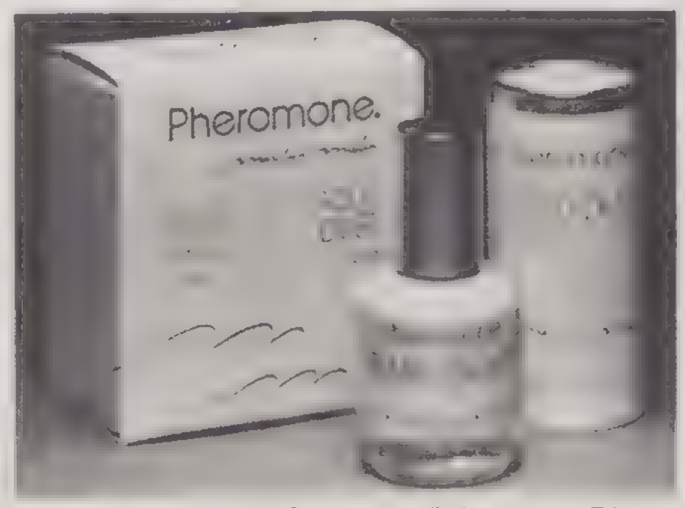

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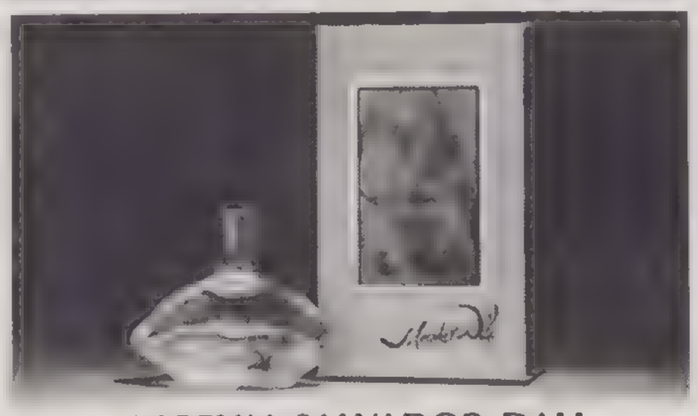

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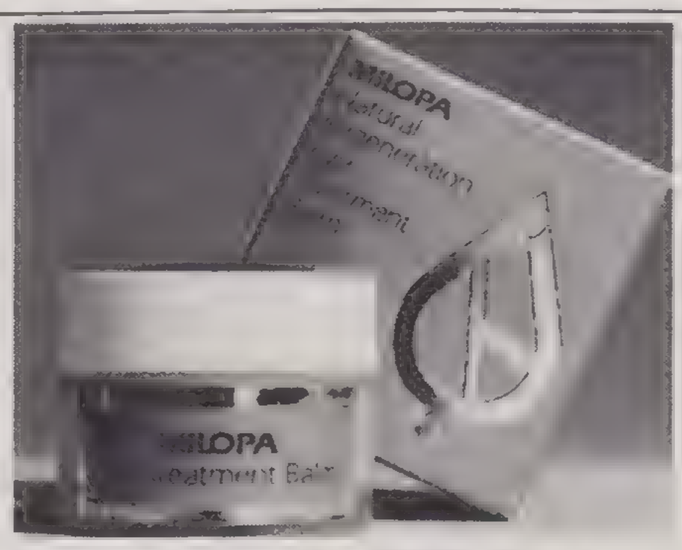

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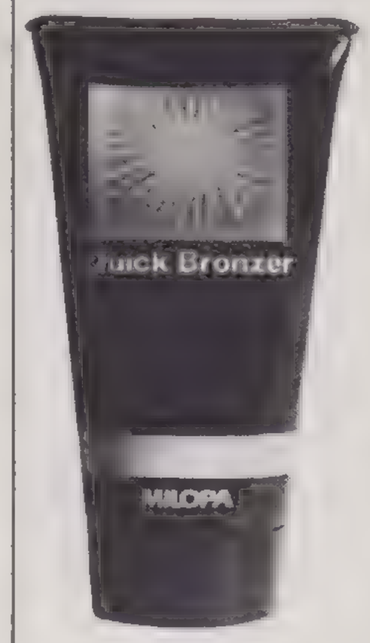

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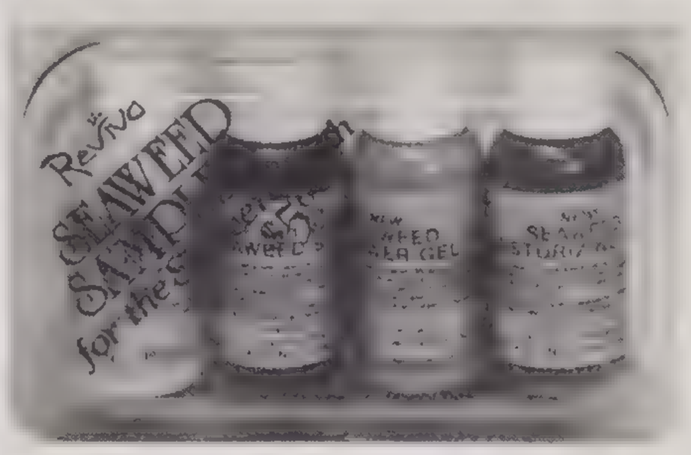

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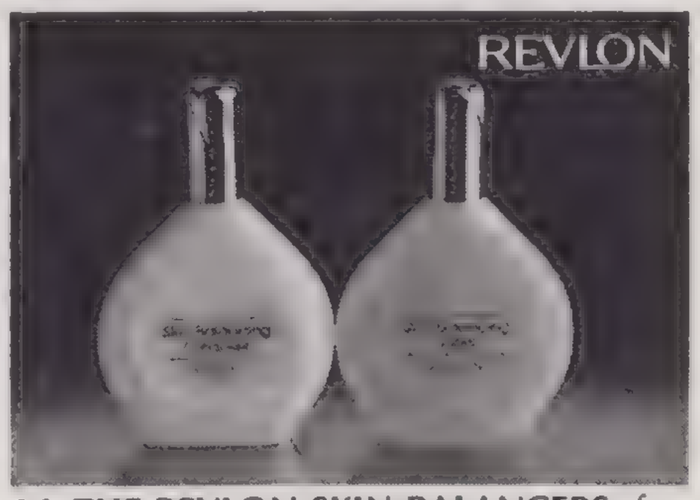

26. THE REVLON SKIN BALANCERS, for 7 out of 10 women with partly dry, partly oily skin. *Skin Balancing Cleanser* removes makeup and impurities without harsh stripping. *Skin Balancing Toner* tightens pores and eliminates excess oils as it protects dry areas. Try both fragrance free problem solvers for just $5.50 (a $13.50 value)—you'll also receive a $2.00 coupon good toward the purchase of *Skin Balancing Moisturizer*.

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16. MARILYN MIGLIN'S ESSENTIALS TO YOUNGER LOOKING SKIN. The most advanced way to fully hydrate your skin. Responsive both to environmental change and to a woman's own chemistry, Essential Hylagen Nutrients 1 ensures vital moisture retention and healthier, smoother skin. NEW from the MARILYN MIGLIN Perfect Balance Collection. A $24 value, this 8 ml flacon is just $7.50.

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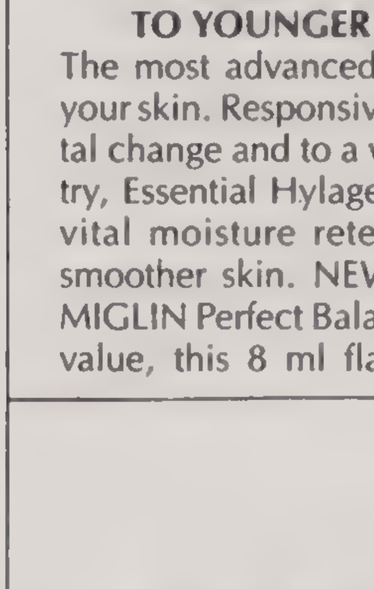

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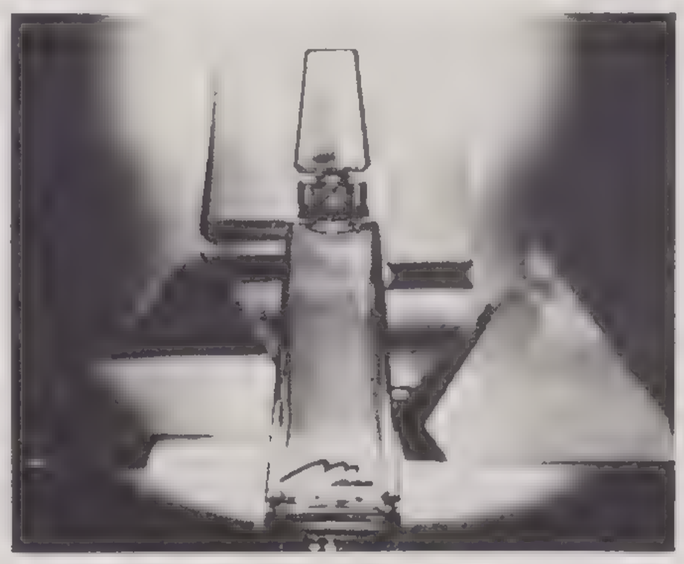

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nantucket

(Continued from page 434)

Woodbox, which does business in a lovely shingled house built circa 1709. Since there were no tables free, we waited, as is the custom, outside on the sidewalk until the hostess opened the door and invited us in. To have made reservations would have been both too convenient and too modern (as well as impossible: they don't take them for breakfast). The normal city anxieties of "Will there be a table?" and "How long must we stand here?" simply do not occur. Temperaments mysteriously adjust to architecture, and it seems merely silly to stamp one's foot impatiently in front of a building that has been waiting for you since the 1700s.

Lunches and dinners are best reserved, however, as Nantucket's premier restaurants are small and, on weekends, fully booked even in late October. A pleasant ritual is to

> *Fantasy is catching on Nantucket: you easily fall asleep in your four-poster bed thinking that perhaps the price of whale oil is of real concern*

walk to each of the chosen—in our case, India House, The Second Story, Chanticleer, The Boarding House, and Le Languedoc—to inspect the menu and make reservations in person for the entire stay. Menus on Nantucket sensibly offer fish and seafood, but chefs are not parochial and there is, these days, a great deal more pâté and morels than corn bread and codfish cakes. At India House, originally a rope-maker's residence, we sat by a well-tended fire drinking Puligny Montrachet and dining on roast loin of veal pesto. At The Second Story, with its apricot walls, we supped splendidly on bass quenelles in mustard and shrimp sauce, and smoked breast of goose with chervil and apples.

But mostly we walked. (The only time we rent a car is to drive over the moors to 'Sconset to watch the surf coming in from Spain.) Long ago a fellow admirer of Venice pointed out that the city itself was a museum and so he felt no need to risk tourist lines to get inside any of its palazzi. Nantucket has its excellent whaling museum and a number of houses that are open to the public, but it is the place itself, too, that I find the great attraction.

It isn't large, just a fairly straightforward grid pattern. *(Continued on page 439)*

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(Continued from page 438) The oldest houses, meaning the majority, face each other across narrow streets. With a few exceptions—the famous Three Bricks (nearly identical mansions built by a rich father for his sons), the Jared Coffin House (today, a hotel), and one or two other unusually grand dwellings—all are of wood, simple grey-shingled variations on the box. Taken together, they offer a convincing argument that people are best off living in square rooms with uniformly sized windows.

Eighteenth-century merchants and sailors apparently did not have a very high regard for privacy, to judge by the size of their house lots on Nantucket. Perhaps after a year or two following whales around the world, they wanted neighbors close at hand, or maybe they felt it was friendlier to leave wives and children closely packed for comfort and protection. Even Nantucket's largest houses are not more than twenty or thirty feet apart. Gardens are minute. Only the "newer" houses and summer cottages that date from the early nineteenth century take advantage of the spectacular views of harbor and sound.

The strict orderliness of the oldest houses makes for the greatest pleasures of Nantucket walks. Strolling among these irreplaceable relics, one basks in the soothing intimacy of craftsmanship in wood. Elderly, weather-beaten, and prim as they are, these houses have a sensual texture like that of antique furniture or paneling. These surfaces of shingles and clapboard, trellis and picket form a beautiful and rare collection. Ardent house lovers can be driven to distraction trying to make the final, once-and-for-all, absolutely correct choice, the ultimate decision: "This is the one, the best, the one that would have been mine." But for at least one couple, smugly celebrating a happy decade together, it was refreshing to walk among these treasures once more, to find them as venerable and as impossible to agree upon as ever. ▽

The Harbor House hotel complex goes to considerable trouble to see that modern accommodations are provided either within older structures or in new ones designed to blend with traditional Nantucket architecture. It also has its own pool; (617) 228-1500.

The most expensive rooms on the island, up to $400 a day for an air-conditioned suite in summer, are available at The Breakers; and luxury rooms as well as individual cottages can be rented nearby at The White Elephant. Both resorts share a beach as well as a pool and are about ten minutes' walk from the center of town; (617) 228-2500.

A different setup altogether: Wharf Cottages, replicas of the waterfront shacks built by fisherman to store gear and tackle. Today, these cottages—ranging in size from studios to three bedrooms, all with kitchens—are part of the extensive yacht marina that has replaced the original commercial piers. They can be rented by the week or month and come about as close as possible to shipboard living without being afloat; (617) 228-4620.

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travel

Romancing the rails:

the surprise pleasures,

luxurious seclusion of

discovering America by train

By Michael Sorkin

The low point of the trip is the beginning. Chicago's cavernous Union Station is encrusted—and not with its former glories. A traveler primed for the romance of the rails is unlikely to be aroused, as he or she might be at, say, the Gare du Nord, by the destinations that flash on the departures board: Calumet City, Carbondale, Milwaukee. Nor is the queue waiting to board the Los Angeles-bound *Southwest Chief* long on glamour. No Hollywood-bound starlets here, mainly average-looking older folks, though there is one man in a cowboy hat. It's commuter time, and there's a lot of day's-end bustle and advice from the conductor about standing aside so the home-shuffling phalanx can pass.

Once aboard the train, confusion persists a few moments more. There's a bit of squeezing up the narrow stairs with luggage (one discovers with delight that the train's a double-decker, conjuring ships), and a short hunt for one's compartment. Mine proves to be a less than high-design environment, a bit frayed, not exactly spotless, done in Amtrak's usual less than ingratiating decor. But then the train starts to move. As Chicago glides ever more rapidly by, the realization of a trip begun takes hold: there's probably no more secure feeling on earth than being sealed in a train for a long voyage, insulated from cares and contacts, luxuriously alone.

Since it is late in the year, night surrounds the train almost immediately, and the Midwestern portion of the trip is completed under cover of darkness. Towns flash by, and I catch glimpses of a thousand cathode-blue-bathed living rooms through the windows of houses at trackside. Each of myriad grade crossings is heralded by blinking red eyes and the headlights of cars whose exhausts mist into the dark. Aside from these signs, it's a landscape of pure inference; and one struggles to imagine the character of towns like Chillicothe, Illinois, or Fort Madison, Iowa, stopping points during the early hours of the trip.

Habituating myself to my room, a comfortable space comprising a banquette (which unlimbers to form a bed), an easy chair, and a molded plastic capsule containing shower and toilet (operated by similar buttons, which I was alerted several times not to confuse), I rose with Pavlovian determination when the P.A. system announced dinner. I was primed

for it. I can't think of a more congenial spot for sitting down to a meal than a railway dining car. My expectations, however, were not high. I'm a frequent rider along the Bos-Wash Corridor, and the microwave burgers served up in the Amcafe did not promise a level of cuisine that was likely to rival the *Train Bleu*. Entering the dining car, I was happy to discover that it really was a dining car, with covered tables, comfortable seats, expansive views, and yellow roses by the windows.

The menu itself was basic and fine, quite modestly priced. I chose baked salmon, which was served with salad, veg, baked potato, roll, and coffee. I was perfectly pleased with the large, nicely cooked, pink piece of fish that quickly found its way in front of me. As there were few people in the car, I also had an opportunity to see the chef in crisp whites and tall toque, up from the kitchen during a lull in activity.

After dinner, I repaired to the observation car for a brandy and soon fell into a deep mull. This was one of the high points of the trip, sitting there, suffused by that fabulous artificial melancholy induced only by long rides in empty trains at night. As I contemplated the worth of my life through the haze rising from my plastic snifter, I began to succumb to the soporific rhythms of the rumbling train and walked, with infinite chagrin, back to my compartment, which I found made up and ready for my slumber. Bolting the door, I climbed into bed, leaving the curtains open lest I miss any unexpected views. My sleep

LESLIE SZABO

was immediate but fitful as I sat up repeatedly through the night for glimpses of the *terra incognita* through which the train was passing. I remember bright lights in Kansas City and long passages through pitch darkness, punctuated only by widely spaced streetlamps in the distance and the stars above, all so comparable in magnitude and intensity that I imagined myself traveling through space.

Dawn was a virulent orange streak somewhere in Kansas, and I chose to rise with it. The terrain was classic flat, punctuated by great grain elevators of the sort that so inspired the master architect Le Corbusier on his first trip to America. As I got out of bed to get dressed, I found that a copy of a Wichita newspaper had been slipped under my door, and I sat down to peruse this emanation from a world so different from my own. The obituary page was especially striking, with its brief chronicles of the lives of farmers, grain merchants, 4-H Club leaders, nurses. Having read the paper, I decided to venture a shower. Locking myself into the bathing capsule, I pressed the shower button and was doused by a twenty-second *(Continued on page 442)*

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the southwest chief

(Continued from page 441)

spurt of water. It was not hot. Nor could it be adjusted. The shower was calibrated to provide timed bursts of spritz. The bursts were not really a problem; anticipating when to push the button became almost sporting. The chilliness, however, was not much fun, although it was doubtless character-building.

Showered and dressed, I made my way to the dining car for breakfast. I was directed to a table where I was soon joined by Harriet, who was to become my friend for the trip; and a fine, sympathetic friend she was. A woman about the age of my mother, Harriet was en route to see relations in San Diego. Her late husband had been a small-plane enthusiast, and years of flying with him had taught her a strong respect for the possible consequences of pilot error. She no longer flew—a stance with which I am in some sympathy. By the time my waffle arrived, we knew volumes about each other. Train travel has no greater joy than instantaneous bonding, a phenomenon unique to the rails: nobody ever made a pal on the air shuttle.

The Midwest behind us, the landscape began to change dramatically. Later that morning, around seven-thirty, we entered Colorado, and, marvelously, things started to look like the Wild West—new kinds of vegetation, stone buildings, even (shortly after nine) a reasonable facsimile of a cowboy on horseback. At around nine-thirty, the first of many snow-capped peaks made its appearance, gleaming majestically in the distance. About half past ten, the train stopped for a few minutes, and we were permitted to descend for a brief stretch in a town called Trinidad. The air was crisp, bracing, clean, exhilarating—the place was nothing like home. I loved it, and ran to a phone to call Manhattan to report that I had taken my first steps in Colorado. No answer. I reported the accomplishment to Harriet, who was duly impressed.

And so began a day of wonders, spent mainly, after cutting a corner of Colorado, cruising through New Mexico. I had equipped myself with a tiny portable typewriter, thinking that I'd write a screenplay or two in the stimulating confinement of my compartment, as if I were Anita Loos. But I couldn't keep my eyes off the scenery and never so much as opened the case. Now, I'm sure there are jades who could have found energies suitable to chores more arduous than novel reading, but I am not among them. Even former railwaymen, who made up a hefty percentage of the passengers in the observation car, were as absorbed as I was with spotting what looked like antelope on the horizon—that is, when they weren't staring at their watches and sharing insights into the number of seconds the train was ahead of or behind schedule.

Thus passed most of the day, punctuated only by a change of seats for lunch, at which I had a hot turkey sandwich with mashed potatoes that brought a rush of warm memories of time spent dining in public-school cafeterias. I skipped the bingo game in the dining car later

in the afternoon, although I cheerfully noshed on several thousand tortilla chips proffered gratis as part of the fun.

The afternoon wore on, producing a plethora of sights (from the Continental Divide to the ruins of "Uncle Dick" Wooten's Ranch), many of them thoughtfully labeled by large signs put up by the Santa Fe railroad whose tracks we were rolling on and whose *Super Chief* had been the former star of the line. At ten minutes after four, I saw my first teepee, occupied by what looked to be a bunch of retired counter-culture types. Indeed, half the surviving hippie population of America seems to be living along the train tracks just outside of Santa Fe. At four-fifteen, I learned from the old railwayman next to me that the caboose, to his great chagrin, had become a thing of the past. As he sucked on what must have been his tenth can of beer, he grew ever more nostalgic about the railways, and I am certain that I would have been the beneficiary of many absorbing tales had he not suddenly chin-to-chested and begun to snore as we rolled into Albuquerque.

Albuquerque is the only serious stop on the trip, a twenty-minute respite during which supplies are taken aboard and the windows washed of the dust accumulated during the long ride across the desert. There's also some small commerce in Indian jewelry on the platform. As I prepared to disembark, I was startled to see a familiar face: standing by the door was an old girl friend, looking just the way she did when last I'd seen her, five years previously. She'd been alerted to my arrival by a mutual friend, and there she was, holding a box lunch she'd made for me. It was an emotion-packed fifteen minutes, the details of which are not exactly germane to this article. But let me make one point: there's no waving out the window at your ex-lovers when you pass over them at forty-one thousand feet in a 747.

As we pulled out of Albuquerque, I found Harriet in the lounge car and told her my tale. We both were moved deeply by it, the more so as the sun was in the process of setting all around us and not missing an atmospheric trick. We spoke of life, love, and the romance of the rails until dinner, which Harriet took in the dining car and I took in my compartment, the lights of Arizona clipping by as I delved into the groaning box. It was a lovely meal, nothing neglected, not even a little bottle of my favorite Cognac. I curled up in the comfortable chair, finished my novel, reveled in my fine melancholy mood, and before long went to sleep.

When I awoke, we were already nearing Los Angeles, passing through its endless sprawl. From Pasadena, the train tiptoes down a single track through the city's backyards, emerges for a brief excursion through industrial downtown, parallels several freeways (the train gratifyingly outracing the cars), and finally arrives (some minutes ahead of schedule) at the Union Passenger Terminal, one of the country's most magnificent and handsomely maintained stations. As I headed for reality, I bid Harriet farewell. The last I saw of her, she was standing in front of the station, killing time between trains. We waved at each other like the old friends we were. ▽

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VIEW

BY ANDRE LEON TALLEY

Daydreaming: couture ease...a writer's fashion plots...a taste for tango

easy does it

News at Paris couture: Among restrained evening riches, a new sense of day ease. When day dressing shows up, designers chart it with the sensibility of sportswear. In Rome, Valentino's streamlined idea of day tailoring: crisp, crackling tweeds—topped off by witty berets spiked with cascades of plumes (*left*); with body-defining day dressing, Valentino adds brown calfskin pumps—their high heels made (*below*) of faux tortoiseshell. At Saint Laurent, turtleneck sweaters or tunics top trousers and skirts for an ultra-simplicity of line and concept. These base essentials, by day, are worn under short fur jackets or sable-lined raincoats—the only note of traditional couture extravagance.

Stella Blum, the late director of the Kent State University Museum, once wrote, "To Chanel, luxury was...unseen...sable used as lining." Lagerfeld, this season, continues the tradition, hiding sables or wild mink beneath pale silk trenchcoats. "A sable coat is a couture object that has to be as comfortable as a cozy fireside sweater," he says. In Lagerfeld's hands, that ease prevails even to night: as a turtleneck column, *left*, of silk and cashmere. *("View" continued on page 448)*

CLAUS OHM, HELENE TRAN KIM, RODGER DUNCAN

Valentino

Saint Laurent

Chanel

Saint Laurent

Saint Laurent

Chanel

Chanel

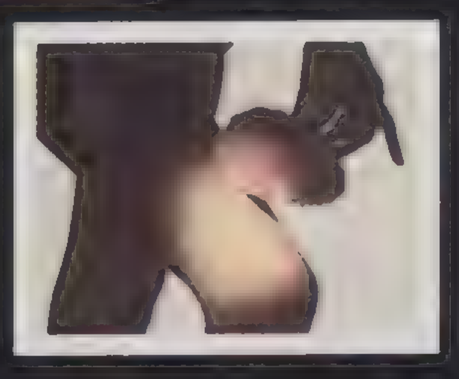
Valentino

OSCAR KNOWS ME HERE...

HERE...

OSCAR KNOWS

ME HERE...

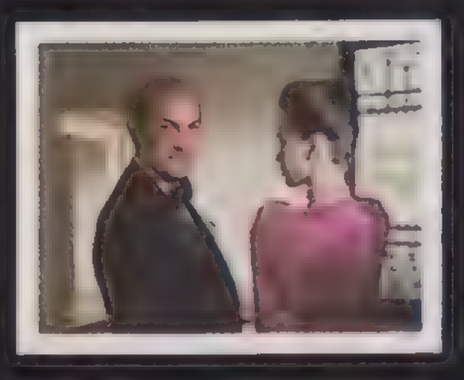


AND THERE...

AND HERE...

AND

OSCAR



KNOWS WHAT

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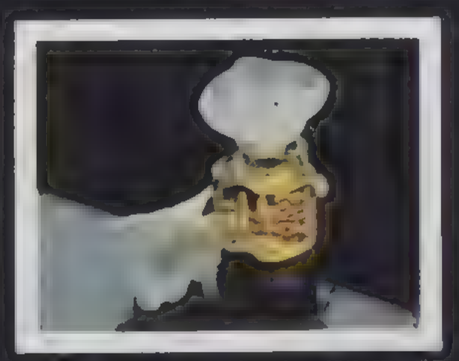

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VIEW

BY DAY, BY NIGHT: HANNAH PAKULA

At her typewriter, Hannah Pakula, *above*, in Calvin Klein turtleneck and jeans—her daily working style

For Hannah Pakula, the ten years of research and off-and-on writing that culminated in her book *The Last Romantic, a biography of Queen Marie of Roumania* (Simon & Schuster) began, with total serendipity, out of curiosity and a desire to penetrate the personality of the woman who was a symbol of beauty and fashion for her generation. The completed biography has an easy, accessible style as appealing as Pakula's.

Early in her portrayal of the Queen who registered fifty wardrobe trunks for a trip to the United States, Pakula reveals motherly advice given to Marie as she embarked on another trip—one from England to Roumania, to become a Crown Princess. "Clothes play a great part all over the world. . . so never forget to dress carefully. . . . It belongs to a Princess's duties." Pakula's personal style, she admits, is totally different, without pomp or circumstance: "I'm really a split fashion personality. I spend the day alone, communicating with characters who lived a hundred years ago, and I can't think unless I'm in blue jeans, tennis shoes, and an old sweater. By the time evening begins, I want to get dressed, get out. Since I've lived in California, my style is more relaxed; I would always prefer being the least dressed woman in a room."

Calculated casualness, however, tends to romantic glamour at night, an easy change for the wife of director Alan Pakula. "I love red; it suits me at night, and I love the way Bill Blass and Oscar de la Renta use red. I've admired Karl Lagerfeld enormously—for years, in all his incarnations." Pakula has several of Lagerfeld's evening dresses from Chloé. "When it's informal, I wear lots of silk shirts and black trousers. At home, I love gold shoes, a gold belt, antique Japanese kimonos I've collected."

("View" continued on page 453)

DUANE MICHALS. Hair and makeup by Andrea Pooleth for Puccio & Franco

"My husband loves me in anything romantic," says Pakula. "I love anything slithery." *Below*, in YSL panne velvet dinner dressing, at her New York apartment

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VIEW

tango MANIA

It takes more than two to tango; it takes a great deal of style. Now, suddenly, tango-sleek accessories and clothes are swinging out to fall evenings. Cascades of crystal and pearl ropes are made to be worn spilling down a dress back; Isabel Canovas's black suede gloves come with trompe l'oeil jeweled bracelets. Karl Lagerfeld, captured by tango style, has swept undulating coq plumes along his slim black dinner dance dress in Chanel couture. Here in the U.S., designers Bill Blass and Mary Jane Marcasiano create all-black dinner dressing with a tango mood; Jackie Rogers makes one-shoulder black satin tango dresses with curtains of fringe at asymmetrical hems.

Tango style, according to chronicler Jorge Luis Borges, may have been created in Buenos Aires between 1880-1890. By the second decade of the twentieth century, it was a dramatic influence on fashion in Paris; Vionnet and Chanel expressed new vitality in their sleek black dinner dresses that easily moved out onto the parquet for tango. Noted Borges, in his *Evaristo Carriego*, "Made respectable by Paris... what was once orgiastic devilry is now just another way of walking."

Says Hector Orezzoli, who with Claudio Segovia, is producer, director, and costume designer for *Tango Argentino* (a tango extravaganza being presented this month in NYC; more about it on page 526), "Our images in designing the spectacle were popular ballroom dancing...and Chanel. We tried to express that cutting edge of drama and sensuality that is innate to tango—with the simplicity of line, the luxe of Chanel." Translation for Broadway: zig-zag hemlines on costumes, T-strap shoes with diamanté clasps, swing-cut Louise Brooks pageboy hairdos, light-catching fake emeralds and diamonds.

Orezzoli and Segovia hunt out period fabrics, silk fringe, tulle, and spangles to create the costumes. "We give as much attention to the quality of shiny satin as to the curve of a heel. The dresses should create a gliding effect, with fringe or feathers that sweep against the body or fly off in a dramatic richness," adds Segovia.

Coco Chanel once said: "Fashion changes, but style remains the same." And short, flyaway haircuts and sleek black short dresses have as much timeless style as the tango itself, now. For fall, Azzedine Alaïa's lace-up, high-heel shoes are very much like the ones worn by the Paris women who danced the tango just before the First World War. "It is the most romantic dance," says Bill Blass of the tango's appeal. "And it gives women an opportunity to wear the most seductive clothes."

("View" continued on page 454)

To tango: *above, right*, Bill Blass's black-velvet gala dress for fall/winter; feathers and chiffon, *above left*, from Chanel couture. *Left*, Chanel ropes of pearls, 1926 tango dress

Tango, updated: producers/directors Segovia and Orezzoli, *below*

PIERRE SCHERMAN, SHEILA METZNER, © VOGUE FRANCE, THEO MATEJKO poster—Melancholie der Vorstadt Tango; edited by Kunstlerhaus Bethanien, Berlin, publisher: Frolich und Kaufmann, 1982

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HORCHOW

VIEW

Building a new "at home"

Giving vent to both her Chinese heritage and her own free style is what Flora Kung is all about. A new name in fashion (her business is only three and a half years old), Kung designs ready-to-wear as well as at-home and intimate apparel. Her accessibly priced evening pieces, this season, come in versatile jersey, velvet, charmeuse; favorite shades of Chinese red are a signature.

"My work was influenced more by my country in the beginning, less now," says Kung, who was born in the Republic of China. "I always fuse what I call 'very tragic Chinese colors' into the collections: they're strong, violent, beautiful. These clean, direct colors can then be mixed in intricate ways, as everything in the collection can be worn separately or layered. I like very strong prints, very seductive fabrics."

Kung, *above*, apprenticed with Emmanuelle Khanh in Paris before establishing her business with her husband, president of her company, Norwegian national speed-skating champion Harald Jonassen. "My work is very spontaneous, growing from my own moods, romantic discontent, a non-seriousness with which I hope other women can identify."

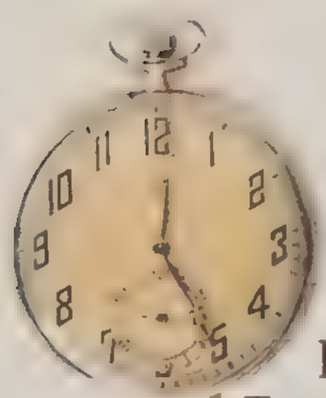
"There's a flirtiness missing in lingerie at the moment," says designer Flora Kung, *at top*. One remedy? Her new graphic charmeuse wrapper and contrasting tap pants, top, *above*: "It's boldly colored, playful."

NEWSWATCH:

"Nothing Sacred," designer/illustrator Michaele Vollbracht's lavish coffee-table book (from Elliott Graphics, coming this month) is complete with ninety-nine "cartoons" of Vollbracht's idols: Joan Crawford (she gave him cooking lessons), mentor Bill Blass, Chanel, Elizabeth Taylor. Vollbracht's passion? Drawing. His portraits/accounts are hilarious.
("View" continued on page 458)

BRUNO JUMINER, MICHAELE VOLLBRACHT. Hair by Bets for Laurence Les Copains, makeup by Jim Brusack

Two of her favorite things. Chris Bovero's Swiss pocket watch and her Levi's® Shrink-to-Fit® 501 Jeans.



It was the one thing of value her grandfather brought out of Europe in 1938.

Ten years ago, he gave the watch to Chris. Last year, she finally worked up the courage to carry it.

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VIEW

Evening notes

Sending out new waves in the international music world: Russian-born violinist Viktoria Mullova, *above*. This fall, she debuts with Seiji Ozawa and the Boston Symphony as well as appearing with the La Scala orchestra in Milan, the London and Philadelphia symphonies. "By day, I wear the American standard—jeans," she says. "Especially for travel. At night, I like beautiful but totally simple clothes in black and white: lots of black pants, jackets, and white shirts." *Above left*: Mullova, with a borrowed Stradivarius violin, in Londoner Rifat Ozbek's soft jacket in satin and narrow wool jersey pants; *above right*, for nighttime glamour, she wears Mary McFadden's Byzantine-inspired cashmere sweater with beaded cuffs and V-neck, black pleated trousers. Future goals for Viktoria Mullova, who defected from Russia in 1983, leaving her own Stradivarius behind in her hotel room: "To make recordings and to catch up on watching films from video rental shops," she says. "A luxury I never had in Russia."

CAUGHT AND COLLARED

Consuelo Vanderbilt made it fashionable—at the turn of the century—to dress in a "dog collar." Today, that sobriquet for a necklace that sits high on the throat often means a dramatic twist to evening "jewels," an enhancer for black strapless dressing. Right, from Norma Kamali OMO, a strapless black satin "triple-bubble" dress "totally inspired by Sargent's famous portrait of Madame X," says Kamali. With it, a mink, suede, and stone-encrusted collar, from Paris's Isabel Canovas: "I like it with black strapless clothes as well as the simplest, most glamorous black cashmere T-shirt at dinner," says Canovas, who includes dog-collar styles in each collection. *("View" continued on page 460)*

BRIGITTE LACOMBE, BRUNO JUMINER. Hair and makeup by Rick Gillette; hair by Bets for Laurence Les Copains; makeup by Jim Brusock

PARIS

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VIEW

people in fashion are talking about what's coming...

What's new: fashion hits for fall...discovering dressing finds, "Miami Vice" status, the most-dressed of swimsuits...designers working red-hot resort wear

What's coming? For resort collections, designers are showing a decided preference for red-hot dressing: That means everything from a red silk knit top and pull-on pants at Donna Karan to a fiery sleeveless silk turtleneck and long skirt at Ralph Lauren. Goodbye to wrinkled white linen: the key to these pieces, often, is soft, heavyweight silks—with a wonderful ease for warm weather. . . . Fall finds: In a season of wool jersey, Tous les Caleçons—at their New York City (Thompson Street) store and at various boutiques around the country—has clean-lined turtlenecks, pull-on pants, cardigans, small Chanel-like jackets to mix, work in a way that's decidedly "downtown" or low-key dressing. In two weights of wool jersey, the pieces come in ivory, navy or black. All, inexpensive. . . . To search for, too: The label says "Mary Green" . . . and all these underwear pieces, for men and women, come in wholly weightless silk knits—long johns, big pyjama tops, tank tops, boxers, string bikinis. The colors—brights, taupes, black, endless variations—provide some wonderful options: for an easy layering of pieces under almost anything.

People are talking about. . . the stars of the season, what women are buying for fall: In part, because fall's dressing hits tell quite a lot about the lives, today, of many women. What's selling? By day, often, the most streamlined pieces: double-breasted cashmere or camel's hair coats, narrow black wool jersey pants and turtleneck at Calvin Klein; velvet turtlenecks and trousers at Ralph Lauren; Perry Ellis' trousers and turtleneck in navy crepe. Wool jersey is a consistent hit everywhere—for day or evening; so, too, are narrow shapes. What relieves all the spareness? Special effects. Single standout pieces are consistent winners—lamé sarongs at Gloria Sachs, Perry Ellis' "unicorn tapestry" sweaters, Anne Klein "Navajo" sweaters. In a season when the operative word is "body," one clue: all of these pieces are easy to wear.

More and more, fashion is entering museum collections—even fashion of the most modern sort. This month, Britain's Victoria & Albert Museum is hosting "Versace at the V&A," Italian Gianni Versace's first major fashion show in London. Fashion as art: Versace will be working with British Colleges of Fine Arts students; the V & A is adding Versace fashion designs to their justly famous permanent dress collections....For dress collectors of a much younger age, the items now much in demand? Mary McFadden's quite exquisite investment dresses for small children, one-to-five years. The dresses are, quite unsurprisingly, McFadden-pleated. ...Coming soon: For Carlos Falchi fans, a new collection of belts, produced by Omega. That means patterned and printed leathers; textural mixes of leather, snakeskin, and suede; all the things that Falchi is known for. What's coming, too, are belts in even his Buffalo-bag leathers....

"In a season of 'body,' best-selling pieces, still, are easy to wear"

Fine time: Heavy gold watches, of a traditional order, are turning up in large numbers this fall. Women are buying them in a man's size, combining them with gold link bracelets to make a weighty wrist. One sign of the times? Don Johnson and Philip Michael Thomas, ever-dressed stars of *Miami Vice*, recently turned in their current watches for new gold Ebels—both with big round faces, heavy 18k bracelets: fall's new takes on "status." . . . Status glasses—and simply some of the best-looking glasses around—often turn out, now, to be designed by Frenchman Alain Mikli: Designers Claude Montana, Anne Marie Beretta, Chantal Thomass, and others often incorporate his sunglasses into their collections. Now, for glasses easily at hand, Mikli is opening his own boutique this fall in Paris. Included there, too: Mikli-made jewelry. . . and some of the most appealing eyewear, ever, for children—some frames marbelized, some bright, some in neat rounded shapes. Children's size Miklis, this fall, are also new in America. . . . New, too: Calvin Klein's first collection of eyewear, in U.S. stores for fall. And the glasses—in endless variety—show a very clear Calvin Klein involvement. What's interesting? New colors—frames in a variety of shades of yellow, of green—all remarkably neutral, wearable, surprisingly appealing.

Evening dressing, this fall/winter season, often comes with a streamlined sense: pared-down, narrow, in knit jersey or velvet fabrics. Designers are translating—often directly taking—that look, now, to new swimsuits... and it's turning up suits with a decidedly "dressed-up" edge. Velvet shows up at Norma Kamali—as a Betty Grable-style blue and black maillot; jeweled clasps, for resort wear, decorate the back of a black Gottex suit. Oscar de la Renta has taken the rhinestone buttons and shirring of his fall jersey dresses to a group of bright suits; YSL translates a big black-and-red print directly from couture; for maillots, Valentino works his recognizable—halter tops, jersey columns—evening looks. Result? Certainly not suits for a lap swimmer but some real entrance-makers: Giorgio Sant'Angelo's black panne velvet maillot from his new "couture swimwear" collection could even go out at night, when it's put with a long pareo—in black chiffon with gold threads. —KATHLEEN MADDEN

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NEW THOUGHTS ON FASHION AND BEAUTY

The first step is to determine what you still need for the season just beginning. In October, depending on how fast and how ambitious you were earlier, you may be looking for the season's "big pieces" or you may be in the market for something smaller, something along the lines of "finishing touches." Either way, one advantage to waiting until now: all the cards are on the table, and you can select from the season's best. There's also been enough time to refine your thinking and to set your priorities. By now, for most of us, there's the realization that certain things are needed for which there are no substitutes; absolute essentials, whether it's the right all-around coat, the right shoe, or the right haircut. This issue is about finding those things...about finding what works perfectly, and why.

Whatever you're looking for in the way of clothes, one thing is clear: differences in shape still play a key role. A prevailing narrowness, a body-consciousness continue to be influential everywhere and continue to define the best looks. There is no getting around the fact that clothes look and feel very different.

One of the season's key differences: a new way of thinking about day dressing that starts with the idea of a base of dressing. It means having spare, simple, body-fitted pieces, almost always in black, upon which you build a look. And, from the vantage point of October, the best version: the shaped body suit with strong shoulders in black cashmere or black jersey, with matte black stockings to complete a long, unbroken line. What looks best on top: narrow, straight-legged trousers or a short, narrow—often sarong—skirt. With these pieces, you have the perfect "set up" for day.

What to think about next: the right jacket. A jacket that has the authority, the presence necessary to give day dressing real finish. Certain things are true of all the best new jackets: they are not just "other versions" of blazers or hacking jackets; these are strong-shouldered, slightly fitted-in at the waist, usually collar- and lapel-less, usually worn with a skirt. What heightens the appeal: a sophistication of coloring and texture.

If you think about the reliability built into a base of dressing, the reliability built into the right jacket (suit) dressing, it leads to another thought—to an almost uniform approach to fashion. Today, no one can afford—on any level—to "take chances" where day dressing is concerned; there is a new willingness to repeat what works, a new incentive not to tamper with success. Which doesn't mean falling into a trap of boring, repetitive clothes: the pieces we're describing—and what you'll see in this issue—are the best examples of modern style; a style to count on.

And you can take that idea one step further when it comes to accessories for day. When you have the perfect version of something, you don't have to have several versions; one—the right one—is all you need. By going for the best, you get dividends in terms of reliability, in terms of style, day in, day out. Take the shoes you want for day: neither basic nor over-designed, but a perfect modern version of a pump—sleek, beautifully shaped, on a high-enough heel, in a more interesting texture (suede, alligator). When you've found that shoe—and you can this month—you can stop looking....And the same is true of a daytime handbag. The right one—one with a more structured shape, a more inviting texture, and a more manageable size.

The perfect coat? A coat that works day after day, day into night, in all kinds of weather, and travels like a dream. The coat that fits that description: a black or dark-colored raincoat, usually based on a trench-coat shape, with a lining in wool, or—more luxuriously—a lining in fur. It's a coat that goes everywhere, does everything.

If you're thinking about where color comes into the picture for day—so far everything, you may have noticed, has been in black or a dark color—there are new, discreet color effects. As an added element: a new jewel-tone muffler in velvet...a new version of a classic two-tone slingback in dark, dark red with black...a subtle forest-green suede glove or one in black leather with a muted red knit cuff. Each, just enough to "turn" a look.

There is the same subtle-but-effective color lift in makeup this season—makeup carefully thought out to work with black, with darkened tones. Makeup used to enhance rather than transform, with a modern sense of sophistication. There's the contrast of a bright color mouth with a "no-color" eye and cheek, or in reverse, bright strokes of color at the eye, balanced by a nude mouth. It's makeup applied with a new discretion—even at night. The difference for evening can be as little, as much, as a single note of shimmer.

Behind this new thinking on makeup, a new thinking on beauty, in general...and a new definition of what's perfect. Today, there's the welcome realization that "perfection" as a goal is not only unattainable, it's unnecessary and unwise. Instead, there's a new self-confidence and self-assurance that comes from the knowledge that a range of attractiveness, a range of nonstereotyped good looks is possible today. What matters is a total approach to beauty and health based on self-care in a realistic, non-obsessive way.

There's a new self set-standard: a new and very accessible image based on a certain level of grooming and care. It affects the way you see and think about yourself...the way you think about your body—and the definition of what's perfect where body shape is concerned is also being revised in light of a more realistic, healthier ideal. What matters is not the numbers on a scale or on a tape measure, but the shape your body is in, the level of fitness, whatever your size. It's a different way of thinking...one with far-reaching effects—not the least of which, the role it plays in the acceptance, the success of the season's body-conscious clothes.

In a season with a lower-key, more minimal way of dressing for day, there's the temptation to entertain different thoughts...and a more ornamental way of dressing at night. And with the same context of narrowness, often with the same shapes, an unmistakable contrast between day and evening. For instance, you can start with the same base of a black cashmere body suit...only for evening, the stockings you add are shiny black, not matte; and the sarong skirt is of gold sequins, and not jersey. Or you can start with a small, simple black cashmere sweater and add a gold lamé sarong and a quilted gold jacket. What happens: a change in texture changes the mood, the feeling. And as you move to a different degree of evening dressing this season, the ornamentation increases, but in the looks that work the best, a certain simplicity of shape is always maintained—even the season's most elaborate, jeweled evening jackets slide over something narrow, simple. Or you find the purity of a long, long-sleeved dress in black velvet, subtly dazzled, irresistibly appealing for its quiet, classic glamour.

Thoughts about what's perfect in a fashion sense are brought into sharp focus this month with a consideration of the couture. In couture dressing, a certain level of perfection is assumed, and lived up to...and it was expressed this season in terms of an outstanding simplicity and spareness of line. And what you found in collections with a strong emphasis on evening dressing—the most perfect definitions of what evening should be: dresses that were long, narrow, not too fitted, not too shaped, soft, classic in their appeal. More than that, they signal a very welcome, very attractive simplicity in dressing as you'll see starting on the following page.

In the end, there is no substitute for quality...and it can be found on many different levels, not only in the couture, not only in "expensive" dressing, but in a range of looks (that's the strength of the best fashion today). But to zero in on that quality, a high degree of selectivity is involved: it means you eliminate a lot more than you take; it means you have to know what's going to work for you. This issue is a guide to making those selections...to finding what works perfectly in fashion and in beauty. The rest is up to you...

PARIS

superlatives...

The starting point here...at **Chanel:** a wonderful definition of shape, of sophisticated, low-key luxury. Karl Lagerfeld's outstanding new 3/4-length coat in dark-navy silk faille with a generous sable shawl collar, wide sable cuffs, quilted satin lining. In the proportion—the big, soft, rounded shoulder and the smallest-ever belted waist over a narrow, bias-cut turtleneck dress—a dramatic expression of contrast, of line. These eighteen pages, hair by Suga of Suga Salon, NYC; makeup, Tyen of Paris. For details, see last pages.

Penn

It starts with the fact that the couture is the ultimate in luxury. By definition you expect the best, and this season lived up to expectation. What was evident everywhere: clothes and accessories that symbolize the very best of their kind from the most beguiling evening dresses to the most sumptuous furs to the most extraordinary embroidery to the prettiest-yet evening shoes. These superlatives set the tone for the season...a season very much dedicated to pleasing "the audience" with a strong emphasis on evening dressing—on the theory that, for day, women have many options; but for a certain kind of very special evening allure, the couture stands alone. ...Another striking feature of these collections—as you'll be seeing on these eighteen pages—the evolution of shape within a new context of purity, of spareness. Both in the clothes and in their presentation, there was a nonexcessive, totally polished approach to fashion. A modern, subtle sophistication. A deliberate selection—always—of what was most beautiful. And if you look to the couture as a signal of things-to-come, this new polish, this new simplicity mark the beginning of a different and very welcome attitude in fashion...

paris

superlatives...

a new sense

of shape,

a purity of line

In a season where suits for day were very few and far between, a notable exception (not surprisingly) was at **Yves Saint Laurent**, *left*—his dashing, new black pants suit with a longer, narrow jacket—square-shouldered, slightly fitted at the waist—and matching straight-legged pants...a suit remarkable for its striking simplicity, its absolute purity of line. Of Dormeuil grosgrain ....Reflecting a new simplicity, a singular style—**Emanuel Ungaro's** new dinner dressing, *right*: a ravishing tunic of deep-purple velvet—very simple, straight, narrow, with typically Ungaro broadened shoulders, rounded sleeves, "pearl-" buttoned cuffs—that reveals a glimpse of narrow black velvet skirt. And—not-to-be-missed—the irresistible jewel of an evening bag (one of the collection's delights) in brilliant emerald-green satin. ...*Beauty Note:* In the same singular Ungaro style, his fragrance, Diva—feminine, provocative, a little unexpected. Details, last pages.

Penn

paris/rome

superlatives...

standouts

in a season of

standout

evening dressing

A romantic vision at **Valentino,** *left:* his memorable Goya-esque black evening dress, with a small-fitting top that's velvet in front, feathered black lace in back; shirred velvet to the hip; and a beautiful, bell-shaped full skirt of heavy black satin, gathered and caught by a large black satin bow...a peek of emerald satin shoe...an all-the-way glorious interpretation of evening! Dress, of Taroni silk velvet and lace....And, at **Yves Saint Laurent,** *right,* evening dressing that's classically perfect: *luxe, calme,* totally alluring in its softness: his bias-cut black panne velvet dress; the top, twisted and held under the low, plunging neckline; the skirt, gently draped to the floor...with a black velvet/black satin "wrap". Unquestionably, an evening look with the kind of appeal that goes on forever. Of Abraham panne velvet....

Beauty Note: With this classic simplicity of dressing, *opposite,* a decorative turn to evening makeup, lifted by brilliant strokes of color. Here, from Yves Saint Laurent Beauté, Vivid Purple #39, Silver #35 and Chestnut #10 eyeshadows; Pink Fuchsia #23 lip color. Details, last pages this issue.

Penn

paris superlatives ...a different sense of coloring to define new shapes, a new mood

To make the point of an exceptional new shape—an exceptional new coat—wonderfully vibrant color from **Yves Saint Laurent,** *left*: his vivid fuchsia wool coat to below the knee, with the roundest sleeves, a wide notched collar. And, as a different take on dinner dressing, the coat over a black satin-ribbon T-shirt, narrow black pants. Gandini wool. What **Emanuel Ungaro** does best, he did even better! In the continuing evolution of his wrapping and draping, a new softness of shape, a new prettiness in color. The perfect example, *right*, an absolutely irresistible short evening dress with its small, simple black silk velvet top, "diamond" buttons at the cuff, and his unique bias-cut, draped skirt—high-waisted, tulip-shaped, short—with a big emerald silk satin bow tied to one side. Clement silk velvet; Taroni silk satin. Details, see next to last pages of this issue.

Penn

Ornamentation at this level simply doesn't exist anywhere else. And this season—seen in the context of new narrow, controlled shapes—it's more compelling than ever. Proof, one of **Yves Saint Laurent's** emphatic new shapes, *this page*—to-the-knee, clean-lined, small on the body (a shape he kept repeating)—here in a black silk crepe jacket/coat lined in pink satin, glittered in paisley, with free-hanging beads that swing seductively, catch the light. Fabric, Bianchini; embroidery by Lesage. . . .More irresistible beading, another new shape, the tunic at **Chanel,** *opposite*: round-shouldered, narrow, held at the waist—covered in black and gold sequins shaded and patterned as subtly as a hand-painted print. Embroidery, Lesage. . . .*Beauty: Note:* More compelling ornamentation—the sleek hair, gold bow, the Chanel makeup: French Glow highlighter in Topaz on lips and cheeks. Fashion details last pages.

Penn

paris

superlatives...

the exquisitely crafted, beautiful beading and embroidery everywhere

paris

superlatives...

the continuing

spectacle of

couture

embroidery

Where you see this embroidery and beading at its best: in jackets that are a strength of the season—for their color and pattern, their dazzle, their versatility as an accessory. In New York, these jackets were strong-shouldered, small-bodied, cropped short above the waist. In Paris, the shape is the same but they're usually much longer, like the jacket at **Christian Dior by Marc Bohan,** *this page,* fitted close to the small waist, flaring gently over the hips, jeweled in brilliant, stained-glass colors. In silk organza. Fabric by Besson; embroidery by Lesage....Another spectacular, the patchwork of beading and gold lamé, in a pattern reminiscent of an Inca design, *opposite,* that lights up the top of **Givenchy's** long, narrow black silk velvet dress. Fabric by Hurel; embroidery by Lesage. Fashion information, see last pages of this issue.

Penn

paris/rome

superlatives...

a new-shaped

coat—rounded,

amply scaled,

very attractive

Wonderful coats for evening on the scene everywhere. Not only fur, but in luxurious, "dressed" fabrics. And in colors that go from brights to the prettiest pales. One of the most ravishing new examples, *this page*, **Emanuel Ungaro's** evening coat of silk in bright yellow, lined and accented in black; in his distinctive rounded, almost-cocoon shape. Fabric by Taroni. ...Another worth-watching way with a coat, with color, *opposite*, **Valentino's** above-the-knee coat in double-faced, black-to-forest-green wool—uncluttered, collarless, with the season's strong shoulders, generous scale. Fabric by Lucchini. Here, for day, over a wool suit as small, as feminine as a dress. Fabric by Gandini. Fashion information, see next to last pages this issue.

Penn

paris

superlatives...

the new-shape,

rounded, big-collar,

big-shoulder

coat keeps going

in fur...the "trench"

keeps going

forever

In fall collections of seasonless looks, seasonless fabrics—it might as well be spring...until you see a fur. Particularly one as tempting as **Yves Saint Laurent's** creole mink, *opposite*, the same uncomplicated shape he did in fabric, with the ultimate shawl collar (down to the hem) in beaver, the widest cinch belt....Not that a shape has to be brand-new to be beautiful. Not if it has the intrinsic swagger and dash of a trench coat, heightened and given an exquisitely romantic turn by **Emanuel Ungaro**. His trench, *this page*, comes almost to the ankle, is of rich anthracite-grey silk faille with stitched grey velvet Edwardian collar and cuffs. Silk, Bucol. Fashion information, see next to last pages of this issue.

Penn

paris

superlatives...

in the end,

a heightened

creativity

on every level

that makes

the couture,

the couture

Essence of a perfect evening dress, *left*—for its simplicity and softness, its balance of bareness and cover, its low-key dazzle, its subtle coloring, its classic allure with an unmistakably modern style. In other words, **Yves Saint Laurent's** long dress of bias-cut, draped dark-navy panne velvet, with full sleeves, a low, deep-V neckline centered by a "diamond" clasp—that's all ...and that's everything. Of Abraham silk panne velvet. ...A glorious "folie," *right*—one of the extraordinary special effects unique to the couture, and its mystique. Here, as entertainment, a dazzlingly inventive black evening hat from **Jean Patou**, with a divided "Picasso" mask—one side, black and white satin; the other, jeweled—and a spray of bright-orange feathers. As a complement, makeup every bit as entertaining, as inventive—created by Tyen, who did all the wonderful makeup effects on these eighteen pages.... *Beauty Note:* A look, close-up, at a special, one-of-a-kind evening makeup from Tyen for Christian Dior using strong geometric blocks of color. The shades, from the following Dior eyeshadow palettes: Baroque, Unusual, Purple Scarabee; enhanced by Dior eyeliner pencils in Prussian Blue, Khaki Green and Emerald Green, Bordeaux Brown....The hair, on all these pages, by Suga of Suga Salon, NYC, who incorporated another element of color throughout—in the use of fantasy wigs and hairpieces (all from Theresa Wigs, NYC). For details, see next to last pages, this issue.

Penn

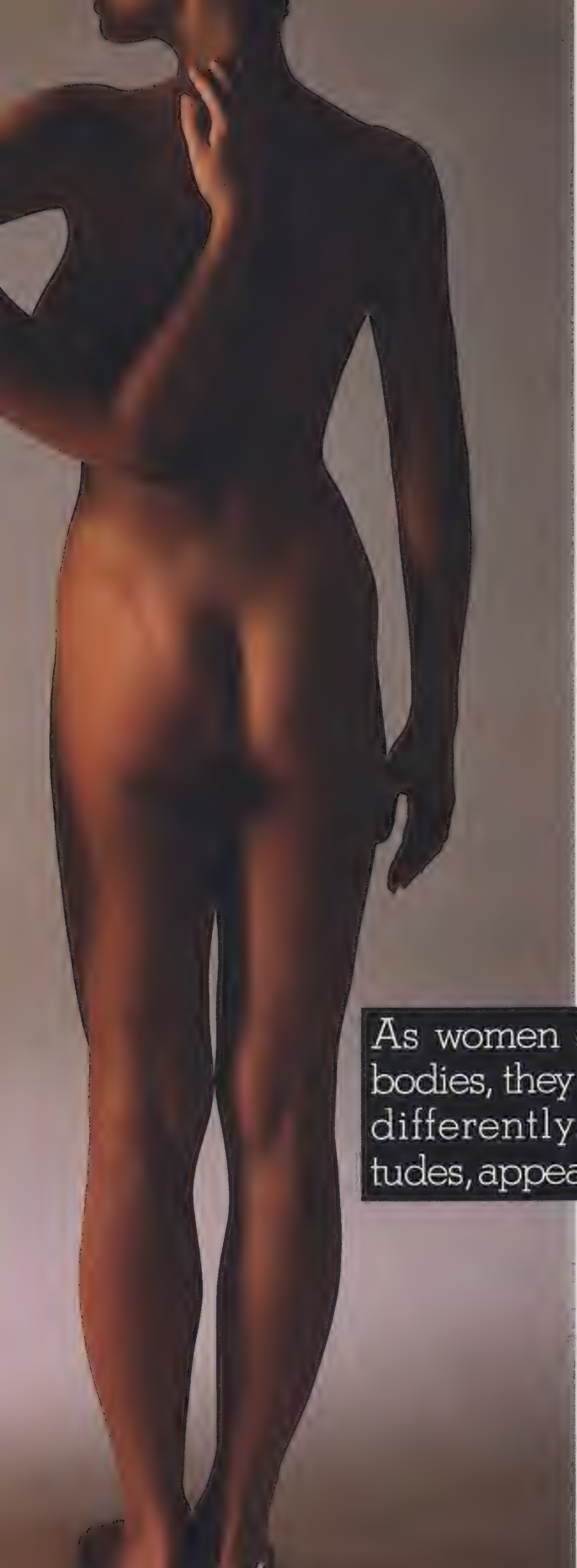
Modern beauty: what's perfect, what counts

The moment we're born, our parents count our fingers and toes and pronounce us perfect. And perfect we try to continue to be ...falling, inevitably, short of the mark. But women are coming to a new sense of perfection that evolves from the assurance that individuality and abilities count more than perfect features or a perfect-ten figure. Of course, this opens up a whole new range of attractiveness—the blue-eyed blond is not the only game in town. And neither is youth. Some of the changes are reflected on these twenty pages, in a modern beauty that speaks confidence, intelligence, in women who approach their looks and life by assuming self-care and self-design that run from cosmetics to cosmetic surgery, from fitness to fashion. All things may *not* be possible, but plenty *is*. And that's a perfect way to begin...

modern beauty

Three bodies. . . three
different images of women,
today, all in good shape,
regardless of size.
What counts, now:
not thinness, but fitness,
controlling risk factors
that can make a difference
in health, life, vitality.
One such: the amount,
distribution of body fat.
Good news: evidence
suggests that a woman's
pear-shaped fat
distribution— hips, thighs,
buttocks—may be
an advantage. . . that it is
abdominal and
upper-body fat that
may reduce longevity.

Denis Piel



new bodies, new images

BY DOROTHY SCHEFER AND SUSAN OBERSTEIN

A feminine body: soft, round, gracefully pear-shaped. . . celebrated by Degas and Renoir, desired by men. Symbol of Earth and Mother, a body built with an extra fat layer (which men lack) to promote a woman's biological role: reproduction.

But what protects her fertility, that extra layer of fat—commonly distributed over her lower torso—sometimes has been, for a woman, a source of chronic dissatisfaction, adding to her weight, ruining her figure, detracting in a bathing suit.

What woman hasn't—at one point in life—wished for a different, *other* body. A flatter stomach. Thinner thighs. Longer legs. Slimmer hips. Bigger (or smaller) breasts. Even smart, attractive women can become misguided about their bodies, their shapes. "I swear my hips have grown a half-inch *wider*," said a petite woman, newly postpartum.

In search of their "ideal" bodies, women have gone to incredible lengths, torturing their bodies, corseting themselves into impossible shapes. (Who will forget the celluoid image of Scarlett O'Hara being laced to an eighteen-inch waist by her maid?)

As women exercise their bodies, they begin to think differently. . . about attitudes, appearance, clothes

Trying to fight our biological selves can be profoundly, sadly frustrating. Eugenia Chandris has written a book on the subject, *The Venus Syndrome* (Doubleday), her personal odyssey of discontent with her body, a recounting of her attempts to alter her shape, her image of what she could be, should be, through diet, exercise, drugs, even surgery.

Is thinness perfection? Fitness? Ideal, attractive, sexy? Yes or no, it *is* the image of fashion models, the body of movie stars, once the goal of many women. And to reach it, women abused their bodies and mistreated themselves dieting absurdly, unhealthfully, punitively; watching every morsel of food consumed. Eating disorders—the binge/purge of bulimia, the starvation of anorexia—have been epidemic among women.

Why such a *negative* body image? Ironically, a recent body-image study indicates that women mistakenly perceive men as preferring women who are thinner, lighter than, in reality, men do. Some experts attribute women's distorted body reality to inactivity, sexual dysfunction, stress-related illness, even a bad marriage. There are sociologic implications, too: because the female is devalued in our society, she may strive to look like a male.

Kim Chernin, author of *The Hungry Self* (Times Books), has another theory. She says women who suffer from eating disorders are engaged in a mother-daughter struggle, a deliberate, if unconscious, attempt to stunt their growth and remain children in order to avoid the guilt of success, of surpassing their mothers' achievements. Whatever the motivators, reasons are powerful.

For many women, driven to goals of perfect, thinner bodies, exercise—rather than diet—is the new addiction, an "easier" means to their end. (The not infrequent result: overexercise, another body assault that often leads to injury.)

But exercise has *changed* women's bodies—and their thinking: it has succeeded in producing a change in "ideal" body image where dieting has failed. Exercise provides a sense of accomplishment, self-esteem—whether it's walking a ten-minute mile or achieving Olympian goals. "I hated my body on and off for years," says marathon swimmer Julie Ridge, whose powerful, muscled body didn't fail to provide the stamina

(Continued on page 578)

a new way to see yourself

BY IRENE BORGER

There is a new diversity in attractiveness. Looking like a million, in modern beauty terms, equals an infinite variety of styles. Less obsessed with static, picture-perfect looks, women are beginning to supplant the relentlessly critical judge with keenly sensitive knowledge gleaned from the inside. "Mirror, mirror on the wall" turns out to be a short-sighted way to see.

The ways we learn to see ourselves essentially fall into two camps: our internal perceptual experiences and the external experiences received from the outer world. In our culture we've overemphasized the external part of the equation. We speak of ourselves in terms of "looks," which has a purely visual significance. Even exercise, which can provide a deep sense of feeling, can be viewed from the chilly outside. Take Linda, the woman in the movie *Perfect* who thinks plastic surgery and obsessive workouts will transform her life. "What's wrong with wanting to be perfect?" she says. "What's wrong with wanting to be loved?"

With changing times come changing esthetics—and women who are trusting their beauty, both inside and out...

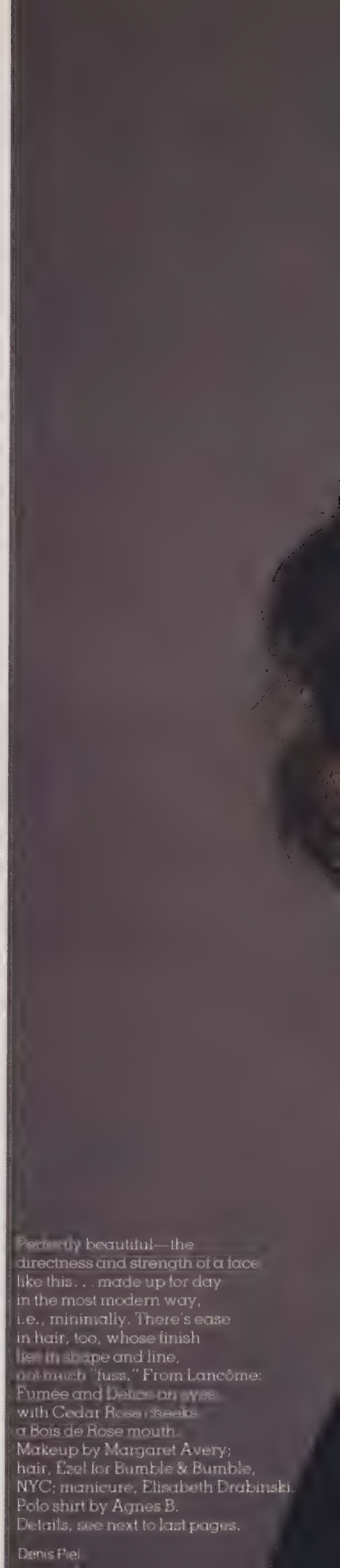
The reason why this concept can be so devastating is that, particularly for women, one's sense of attractiveness becomes tangled up with one's measure of self. Perfect beauty meant success—being loved—in the fairy tales. In real life, looks *are* powerful currency. They have been the female trump cards. Women, taught to picture their looks and actions from the outside, learn to watch themselves, as if from a man's vantage point. So objectified, we measure our worth with mirrors, calipers, and scales. The beholder is never oneself but forever, critically, outside. Certainly a great many women have felt tyrannized, never living up to the perfect current style. Singer Carly Simon, considered beautiful by many, said in a *Rolling Stone* article that she was ridiculed during her childhood for her "unusual" looks and still feels homely "one day out of three."

Our own dominant mythmaking apparatus is the film world. The movies have made us imagine that all female heroes are beautiful, that unless *we* are dashing, we won't get to play the good roles. And the quest for this elusive beauty has spared no pain. At one time stars had their teeth pulled, and occasionally their cheekbones broken, to improve the curve of a cheek, to increase box-office appeal. To look at a recent "power in Hollywood" chart, you might think that this had changed. The sole actress considered "foolproof talent" was Streisand; the three on the "A list" were Winger, Streep, and Hawn, certainly fine looking but rather like girls-next-door.

"The idea of beauty has opened up, but I don't think things have changed that much," says Los Angeles casting director Barbara Claman. "You have to be more than twice as good if you're not beautiful. There is something about looking at the big screen for two hours. People want fantasies."

As more women move into the film industry, particularly as executives and producers, casting policies may change. Sarah Pillsbury, co-producer of *Desperately Seeking Susan*, sees it this way. "Hollywood will accept 'unusual' women but the day a 'plain' woman who is a brilliant actress gets the lead, that's when we'll have made a breakthrough."

There are subtle changes in another arena of beauty, modeling. Frances Grill, founder and President of Click, a New York City modeling agency known for its "individual"-looking women, thinks the notion of beauty has expanded. "When fashion began moving from couture to ready-to-wear, *(Continued on page 488)*



Positively beautiful—the directness and strength of a face like this . . . made up for day in the most modern way, i.e., minimally. There's ease in hair, too, whose finish lies in shape and line, not much "fuss." From Lancôme: Fumée and Dates on eyes with Cedar Rose shadow; a Bois de Rose mouth. Makeup by Margaret Avery; hair, Ezel for Bumble & Bumble, NYC; manicure, Elisabeth Drabinski. Polo shirt by Agnes B. Details, see next to last pages.

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(Continued from page 486) the streets became full of fashion, and there were more dimensions of beauty. That's why I put Click together, to validate life. I'm interested in the faces that conjure up thought, humor, integrity. Certain requirements remain intact: the good line, height, facial structure. But we've added health and a body that is not quite as skinny.''

Faces in magazines may reflect a broader array of styles, yet University of Colorado social psychologist Joseph B. Juhasz, Ph.D., points out that ''anything does *not* go. Any time fashions change, people tend to think it's random selection, but that never is the case. It is just that the rules are changing. For example, being very muscular and slim—like runner Joan Benoit—is an ideal now.

''While I do think some women want to be beautiful to exert power, I see many women who really resonate with their own inner nature. They want to create themselves. Beauty evolves through these individual interpretations. It's individuals, people who differ from the norm, who add the dynamic edge.''

The movie *Pumping Iron II: The Women* begins with a woman singing ''I am the future, look at me now,'' and Australian body builder Bev Francis comes on the screen. ''Oh, that's terrible,'' said the woman behind me. Bev Francis has a physique like that of a pumped-up man. With her looks alone, she violated our comfortable social sphere. I went from feeling uneasy to curious to fascinated as she moved like a mythic huntress, altering perceptions of what a woman could be. Certainly, she has broken a key female taboo: women should not be large in general, particularly not larger than men. Seymour Fisher, Ph.D., a pioneer researcher in the field of body image, pinpointed this when he wrote, ''Men are most likely to be dissatisfied with areas of their bodies that seem 'too small' . . . women focus their self-criticism upon body sectors that appear to be 'too large.' ''

What body parts or features have been considered ''too large''? Breasts and hips, noses that deviate from an Anglo-Saxon ideal. But that, too, seems to be changing. Ronald S. Levandusky, M.D., of St. Vincent's Hospital and Medical Center in New York City, notes, ''I find that many Jewish, Indian, and Persian women would rather live with what might be considered a largish nose than end up with a typically Irish-looking one. I think the women who decide on plastic surgery base it on very personal needs. The choice isn't the result of external pressure at all.'' Eugene Worton, M.D., chief of plastic surgery at Cedars-Sinai Hospital and assistant clinical professor at UCLA Medical School, adds, ''Most of my patients know what they want. They don't just say 'make me beautiful.' ''

The ability to conceive of an alternate relationship to beauty is beginning to be more widespread. Arnold Rubin, Ph.D., professor of art history at UCLA, specializes in the arts of Africa and works with Oceanic and Native American cultures as well. He finds a different relation to beauty in some other societies: ''The ultimate criterion for the people I deal with is qualitative, multi-dimensional, and essentially rates ethical considerations much more highly than physical appearance. In so many traditional societies, you see people who have survived and made adjustments at each stage of their lives. They have a quality that photographers are particularly fascinated with, and in many instances, have been able to capture. The reason is clear: there is something coming through—an inner radiance—which is perceivable and amounts to a kind of beauty that is attractive in the best sense. It relates to the total phenomenon of how a life is lived.''

The Japanese have the concept of ''aging beauty.'' It is considered that certain elderly people—those who have been authentic to themselves throughout their lives—will manifest a special beauty. That beauty is not merely metaphoric. It emerges externally, in their (Continued on page 574)

Denis Piel

what's beautiful?

Always something unique... special in your eyes...and always a strictly personal evaluation, whether of people or poetry —or perfume. And that's what Beautiful is today, a new glorious fragrance by Estée Lauder, which she describes as having "two thousand flowers in every ounce. Among the most influential: lilac, tuberose, jasmine, magnolia, narcissus, freesia, mimosa, rose and ylang ylang. There's Beautiful new makeup, too—Beautiful Pink Re-Nutriv lipstick and Tender Blusher. More one-of-a-kind beautiful, the eighteen-strand pearl and diamond choker, made by Tiffany circa 1910; the platinum and diamond "feather" earrings, made for the son of Nizam of Hydrabad, India, circa 1930 —both from Fred Leighton, NYC. Makeup: Margaret Avery; hair, Ezel for Bumble & Bumble; manicure, Elisabeth Drabinski. Details, see next to last pages of this issue.

beauty report 1985: your skin is today's news...read all about it!

BY SHIRLEY LORD

Yesterday's skin—however wonderful or woeful it seemed to you—is still yesterday's news. Current condition—that's what we pay the most attention to...hoping if our skin behaves itself beautifully today, with our choice of products/procedures, it will continue to do so tomorrow.

Current condition: excellent—that's what we're willing to pay for over and over again, yet ironically, despite the advanced technology at work in the cosmetics industry today, taking so much of the guesswork out of skin-care research, less attention has been paid to "now" products that make an immediate impact on the way we look (and think). Instead, there has been a steady concentration on the development of products that we have been told indisputably have "delaying tactics" to help preclude the visible signs of age. This is not a replay of the old "hope in a jar" song. These are "jars" that carry definite promises made by some of the top scientists in this country.

This is all great. It's revitalizing just to have the assurance that a product used regularly will really reduce the odds of our looking older in, say, ten or more years' time. That has never meant we don't urgently need real help for sudden skin setbacks.

Now, things are beginning to happen. The sophisticated "high-tech" methods already in use to help our future are being directed to improve our *present* skin with highly effective "occasional use when necessary" products that minimize problems dramatically.

As John Penicnak, Ph.D., senior vice president, corporate scientific department of Cosmair, the U.S. licensee for Lancôme, L'Oréal, and Biotherm, explains, "Because we continually ask ourselves two questions, 'Are we on course?' and 'Are we on target?'—and with today's sophisticated tracking methods we can get answers back pretty fast—we can 'turn around on a dime' to direct our research immediately to fill obvious needs. Good example: Biotherm's new Actif Nuit (Nightime Stress Reducer), which had its beginnings when we worked to see if it would be feasible to interpret the intentions of Stresstabs vitamins in a topical skin-care formula. With the formulation of Lancôme's successful Forte-Vital, we were able to document scientifically improvements relating to time of use—at night, during sleep, when skin works harder (cell regeneration peaks; skin metabolism functions at an optimum level). The Biotherm laboratory in Monaco re-examined the preliminary 'stress' formula to see if it made sense to introduce botanical elements, recognizing that just as some plants grow better in proximity to others, some botanical extracts are more effective when working synergistically. We added palm kernel, palm oil, and ginseng—an ingredient I consider 'mysterious' but would miss if it weren't there."

Next January, Lancôme will introduce Trans-Hydrix, an addition to its long-established and well-liked Hydrix moisturizer. Dr. Penicnak describes the new product as "acting like a mono-molecular layer, a membrane that allows moisture in and out." Again botanicals play a part, one of the most important and unusual: black-currant extract, which helps bind water in skin cells for extra hydration, a fast skin boost.

Botanicals? Plant extracts? The whole idea brings to mind a thousand old wives' tales; yet, today, scientists in all major companies are reevaluating the huge compendium of botanicals with the new "searchlights" of the high-tech era to learn if—and why—their active ingredients work and how those benefits when proved scientifically can be dramatically improved.

Orlane, one of the most respected names in skin care, is working on a new product under the code name of "Moisture Shell," in which botanicals and light emollients are combined to give skin the best protection possible when it comes up against three major threats: long plane trips, when thin high-altitude air depletes skin fast of its essential moisture; summer air-conditioning inside and sun outside; and the harshest effects of winter—cold dry air, wind, and sleet. "Real life" product testing is being carried out, on long-haul flights with stewardesses applying Moisture Shell to only one side of their faces for comparison studies. So far, carefully documented data show the product is effective for up to eight hours in preventing moisture loss.

The best and brightest beauty news of the year: skin care that works around the clock—showing up, as the minutes tick by, in better-looking skin

Where else are botanicals turning up to justify their centuries-old reputation for curing, helping, soothing? Christian Dior has updated its skin care with Refreshing Hydra-Dior, four different cleansers with super-efficient brushes for application. Mint extracts are in the All Day Refresher, packaged for today's traveling women to "spritz" on to clean up/wake up pores and give a "ready for action" look on arrival. Dior's first soap is in the new line, contains the herb Alpine Lichen, which also has a natural antibiotic, healing effect. In the Hydra-Dior Refreshing Gentle Cleanser, saponaria—used since ancient times for brightening hair—is an important *skin*-brightening ingredient.

(Continued on page 575)

Modern body shaping includes skin...and skin gets its best chance to shape up this month with the arrival from Japan of Shiseido's Essential Energy Body Care, unique in that it comes "equipped" with special application *and* acupressure methods—taught at counter—to extract maximum benefit from the advanced formulas. More extraordinary body shaping: the irresistible dress from OMO Norma Kamali, *right*, ivory satin, triple bubble, laced-up-the-back with bustier. Details, next to last pages this issue.

Denis Piel

modern beauty

Signals of change: the cosmetic message

When attitude is a part of attractiveness, as most women would agree is the case today, our approach to makeup changes. What's expected is less magic (i.e., transformation), more enhancement—and the pleasure in using makeup instantly multiplies. That pleasure, that use of makeup with confidence, is the point being made throughout these pages: whether the overall effect is subtle (by day) or increasingly dramatic (for evening), what has been eliminated is total artifice. What counts: that, even in the most "finished" makeup, the texture of a woman's skin comes through.

● Really making a difference in the look of makeup this season: the emphasis on "more" eyebrow, now not only thicker but enhanced with color, from a darker smudge of pencil to a vivid sweep of metallic shimmer at night.

The minimalism, now, of day into night...of going for a stronger mouth, "bigger" hair, a touch of gold –instant changes from our model's day look, page 487. Makeup: L'Oréal; lips lined, with a brush, in Ambre Royale, filled in with Sultana. On eyes: Café kohl pencil, Opal and Tigereye shadows. Geoffrey Beene bare-shouldered evening dress. Earrings, Gloria Lomas. These six pages: makeup, Kevyn Aucoin; hair, Christiaan. Details, see next to last pages.

Minimal is the real color message today, beginning with application... with the attractiveness, the freedom of using less makeup for greater impact.

There is a "focus" of color now on a single feature—most often eyes or mouth. Day or night you'll see smoky color "lightened" by being used only above the eyes, rich translucent color on lips—giving even the most intense evening makeup a surprisingly "light" look.

A SUBTLE CHANGE: TO A BIT MORE CHEEK COLOR, SOFTENED, "BLURRED," AS LIKELY TO BE AN "OFF" SHADE OF GOLD AS PINK.

● *In the evening, there is an embellishing, an intensifying of color and, often, the shimmer of gold—targeted, again, to eyes and mouth. Always, there is the intriguing contrast of more precise, more finished makeup with none of the heaviness or harsh lines that once implied.*

Where you'll also note the counterpoint of the soft and the precise: in the look of hair on these pages. Despite the move to "bigger," more "shaped" hair, there is a certain simplicity, a very modern ease to the look of hair even at night. And while the move this fall is to hair with a bit more length, there is still the equally attractive option, for those women who feel it's most flattering, of staying with a shorter cut.

Arthur Elgort

odern beauty

signal of change: a stronger mouth

Continuing the modern focus on a single feature: the intriguing colorplay of muted eyes, cheeks, a vivid, more defined mouth. At *left*: More shape—a full, almost pouty, pink mouth and, to add to the impact of minimal day makeup, a dark brow under the precise, unfussed-over line of bangs—with a richness of blonding that is a "makeup" element in itself. Elizabeth Arden's Azalea lip color, just a smudge of Umber pencil and Bittersweet Browns on eyes. . . *Right*: The modern mouth, close-up—precisely lined, with a layering on, blotting down of color to create a deep translucent stain. Key to the bold shape: Alexandra de Markoff's Coffee Bean lip pencil and Golden Ginger Lasting Luxury lipstick. Earrings, Sandra Enterline. Details, see next to last pages.

Arthur Elgort

signals of change: "more" eyes, a strong brow

Clear evidence of the options in makeup now: the striking contrast of two looks, two different moods at night, each with a focus on eyes and—where the real change comes in—on brows.
Left: The essence of modern evening: discreet, with a single note of shimmer—here, at inner corner of each eye; minimal makeup given new interest, a fresh "balance," by a deepening of color at the brow.
When you're comfortable with the whole modernity of less, there is also a moment at night for all-out fantasy.
Right: The sheer opulence... of gold-on-gold, real over metallic fake lashes, gold mascara brushed up into the brow. An effect heightened, now, by "bare" cheeks, a "no-color" mouth.
Where the look, *left*, begins: with the "set-up" of smooth, almost unmade-up skin.
The invisible help, here: the breakthrough "firming" of Clinique Advanced Cream.
The makeup, also Clinique: Taupe Brow Shaper, Charcoal and Champagne powder shadows, Currant Stain on lips.
Right: Christian Dior gold mascara; fake lashes, Evelyn Marshall (other versions: Maybelline and Andrea/Mod).

Arthur Elgort

modern beauty

second thoughts on health self-care

BY MELVA WEBER

Bravo our enthusiasm and positive moves—in diet, exercise, and "clean living"—to maintain and improve our health and well-being! But we must be wary of turning our trust from the real experts to sources who may advise us to do ourselves more harm than good...

Regarding bodily health, we're dwelling in the Age of Awareness. Indeed, our strenuous pursuit of health (or that tiresome term "wellness") amounts to a national obsession. Some big—and good—trends set off by the self-care revolution: regular exercise is now a habit with millions. So is diet control, with reduced fats, sodium, sugar. We who care about our health don't smoke. We drink very moderately if at all. We have the appropriate, regular medical examinations, and we self-examine our breasts.

On the not-so-good side, our self-care enthusiasms have encouraged a switch of allegiance from the health professions to the "health" industries and have made us vulnerable to misinformation, quackery, and exploitation that not only costs money but may endanger health and life itself. In serious diseases such as cancer, self-care plans are dangerous primarily because victims accept them instead of standard medical care, which has at least a chance for successful results.

The Store That's Not a Clinic

Looking for advice for health problems? Don't consult the salesperson at your health-food store, even if that person is designated as a "nutritionist." Some conscientious health-store workers will urge a customer to see a doctor for a medical complaint, but most will recommend some product or foodstuff the store has for sale.

A trio of researchers for the American Council on Science and Health in New York City undertook a survey to find whether sound nutrition advice is given at health-food stores, making more than a hundred inquiries as food-store customers asking for advice on specific symptoms—symptoms that could indicate a serious medical condition. One said she had lost weight suddenly for no apparent reason and wondered what to do to avoid losing more. (Sudden weight loss can mean any of a number of real problems, including cancer.) To their credit, 41 percent of the store personnel who were asked did recommend that the investigator see a physician. But 59 percent did not, offering diagnoses, remedies such as products to help her gain weight, and referrals to nonmedical practitioners. One even discouraged her from seeing a physician, saying "I hate doctors myself."

How To Find a Nutrition Advisor

Finding a nutritionist for personal diet counseling is easy; the problem is finding a qualified one. Anyone, even with no training at all, can set up in business as a "nutritionist"—and many do. Some who claim doctoral degrees have them all right—purchased from a "diploma mill."

Not all M.D. physicians are specially trained in diet counseling, but your personal doctor may refer you to one, who is likely to be a member of the American Society of Clinical Nutrition, with special interest and training in nutrition. M.Ds or Ph.Ds specializing in nutrition may also be certified by the American Board of Nutrition. Or your doctor may refer you to a registered dietitian. These professionals hold bachelors'—or higher—degrees in nutrition and have been certified by the American Dietetic Association. They carry the initials R.D. (for registered dietitian) after their names. The academically trained professional is your best insurance against bad-to-dangerous advice, fraudulent products and tests, unsound guidance.

(Continued on page 577)

diet & exercise: enhanced effect

BY JANICE KAPLAN

Important new thinking suggests: exercise or diet alone is not as effective in promoting fitness as is a *combined* program that enhances benefits of each

That there is a link between diet and exercise is hardly news to anyone who has tried to lose weight, stay fit. Most exercisers today (should) know that exercise isn't an excuse for a diet that includes rich desserts—i.e., one habit doesn't neutralize the effects of the other. But what is a surprise: the extent to which experts now agree the two are connected...that exercise and diet function symbiotically...that each enhances the positive effects of the other...and that one-dimensional programs focusing on diet or exercise have now given way to a more balanced approach combining the two disciplines. Indicative of the new direction: the growing number of nutritionists now on-staff at formerly exercise-only facilities.

Weight Control: The Connection

"Most women don't need many calories to maintain their ideal weights," said Barbara Levine, Ph.D., director of the Nutrition Information Center at New York Hospital–Cornell Medical College and Memorial Sloan–Kettering Cancer Center. "So trying to lose weight becomes extremely difficult without exercise."

If you diet *without* exercise you may lose pounds, but body-fat percentage (more important than total body weight) remains about the same. On a low-calorie diet, *you burn lean body tissue (or muscle) as well as fat*. Exercise changes the balance—helping you to preserve (or even build) muscle, while diminishing fat stores. Ironically, combining diet and exercise means you lose weight more *slowly* than if you just cut down on calories. That's because your body is burning fat, rather than just dropping water weight. The ultimate result: You'll look firmer and keep off weight.

"Diet alone can't build lean body mass," said Georgia Kostas, R.D., M.P.H., director of the nutrition program, at the Cooper Clinic/Aerobics Center, Dallas. "But exercise will. In fact, the more muscle you have, the easier it is to burn calories—even while sitting down." That's because muscle

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Video fitness: what's hot, what's not

As we move in every direction, women look for other means, other ways to exercise regularly without dropping out or becoming bored. Enter: Video exercise—slick, paced programs that seemingly offer it all. The catch is: they don't. Some are better, others—surprise—misinform; many are level/program specific, a few are all-inclusive. Here, a review...

BY JACK H. WILMORE, PH.D.

With our increased interest in physical activity have come significant changes in the demographics of fitness. Women appear to be joining the ranks of the "fit" at a much faster rate than men. Participation patterns have changed dramatically. People who have traditionally played tennis and racquetball—once the number-one sports—are now turning to rowing, cycling, and aerobic dance; the last now involves several million women and men. The reason for the popularity of aerobic dance? The number of video exercise programs now available for home use. One problem they raise: how to monitor their effectiveness and safety.

What criteria are involved in evaluating an exercise video? Since it will most likely be used at home, in an unsupervised environment, you *must* be able to rely on the tape's visual and verbal instructions. The leader, who provides these instructions, is key: are his/her verbal/visual cues presented clearly? There is considerable potential for injury if video exercises are not performed properly. In addition to instructing, the leader must also be a motivator and an expert teacher. Misinformation is common on current videos and too often presented as fact by so-called but unqualified "pros."

Of equal importance is the program's composition. Early aerobic-dance programs consisted of basic dance routines used to elevate heart rate to levels sufficient to achieve a cardiopulmonary or aerobic (heart/lung) conditioning effect. Newer programs are better rounded, emphasizing a warm-up, stretching (for flexibility), toning (for muscular strength and endurance), aerobic conditioning, and a cool-down.

"Production" factors such as music, setting, even exercise gear worn by participants can influence a video's effectiveness. Choreography also counts because it affects basic movement mechanics. Look at how the program progresses from one movement to the next: are transitions smooth and flowing? Are techniques presented in such a way (explained *and* demonstrated) that you can perform each activity correctly and safely? Are the movements interesting? Do they provide enough variety to engage your attention over repeated viewings? Does the music tempo *safely* fit the activity? Is there variety to the music? Is it upbeat and motivating? Crucial: are self-monitoring techniques offered?

Reviewed here, eleven of the top exercise videos. Keep in mind, each tape is intended for a specific audience, and the evaluation has been conducted on the basis of how well a tape presents its information to that specific group. This review is meant to be a guide; in the end, you must choose an exercise progam based on your interests, fitness level, and personal biases. *Last note:* Before using any of these exercise videos, check with your doctor.

Raquel: Total Beauty and Fitness

Although it focuses solely on yoga, actress Raquel Welch's is one of the best exercise videos. The tape begins with an excellent introduction, providing helpful instructions and an overview of the entire program: two sets of twenty-seven yoga postures, beginning with basic breathing exercises...and progressing to very advanced postures that should *not* be attempted by those at the beginner or intermediate level. Throughout the video, Welch uses verbal and visual cues effectively to emphasize specific points.

This is an excellent tape—with a few exceptions: More than once, Welch refers to the "aerobic nature" of a certain posture, when, in fact, the posture is a static stretch. This tape is recommended for those interested in improving their flexibility, balance, and posture; but, if you're looking for general muscle toning and/or an aerobic workout, this tape will not meet your needs.

Silkwood

This program, developed by Chris Silkwood, fitness director of the Phoenix Spa in Houston, Texas, consists of three segments: a fifteen-minute stretch workout...forty minutes of toning exercises...thirty minutes of aerobics, which includes a five-minute cool-down. Silkwood advises you to do the stretch daily, perform toning exercises three times a week on alternate days, and do the aerobic portions four *(Continued)*

rated: eleven top exercise videos

	Raquel: Total Beauty and Fitness	Silkwood	Freedanse	Kathy Smith's Ultimate Video Workout	Jacki Sorensen's Aerobic Dancing	Debbie Reynolds' Do It Debbie's Way	Lyle Alzado's No Sweat	Jane Fonda's Workout	Jane Fonda's Prime Time Workout	Jane Fonda's Challenge	Jane Fonda's Pregnancy, Birth, Recovery
AUDIENCE	M/F	M/F	M/F	M/F	F	F	M/F	M/F	M/F	M/F	F
LEVEL OF DIFFICULTY	I/A	I/A	I/A	B/A	B	B	I/A	A	B	I/A	B
GENERAL RATING	4	3.5	4.5	5	2.5	2	3	4	4.5	4.5	4
LEADER	4	4	3	5	3.5	2	2	3	4	4	4
SAFETY/INJURY PREVENTION	5	3.5	3	5	2.5	2	1.5	2.5	4	4.5	4
WORKOUT COMPONENTS											
Aerobic endurance	N/A	3.5	3.5	4	3	1	3	2	3.5	5	NA
Muscular endurance	N/A	4	4	4	1.5	3	3	4	4	5	4.5
Strength	N/A	3	3	4	1.5	3	3.5	3	4	3	NA
Flexibility	5	4	4	4	1.5	2.5	3	4	4.5	5	4.5
Warm-up	4	4	4	4	2	NA	3	4	4.5	2	4.5
Cool-down	4	2	3.5	4	3	NA	3	4	4.5	4	4.5

Evaluation Criteria: M–Male; F–Female. B–Beginning; I–Intermediate; A–Advanced. 5–Outstanding; 4–Strong; 3–Average; 2–Weak; 1–Unacceptable. NA–not applicable. *Note:* Each of these videotapes has included a medical disclaimer suggesting that you consult your personal physician prior to undertaking an exercise program. Our advice: It's important that you do.

(Continued) days a week. A brief introduction provides a general overview and refers you to a booklet accompanying the tape. (A booklet is an excellent idea and should accompany every exercise video.)

The *stretching* segment is well done and appropriate for all levels. The music is good and does not interfere with instructions. The *toning* segment is upbeat; but the pace picks up considerably after the slow, controlled stretching segment. The movements are fast and should *not* be attempted by the beginner. Several of Silkwood's exercises are not sound, particularly those where weights are used with too-rapid movement. Wrist weights are used without advanced warning. The aerobic segment includes good transitions, balance of movements.

Freedanse

Led by Marine Jahan, who performed the dance numbers in the movie *Flashdance*, this exercise program is for those who like to dance. The routines are creative with good movement sequences—the warm-up is "artistic" rather than basic—but lack good verbal/visual cues to assist in the transition from one movement to the next. Also, ballistic (bouncing) movements, which generally should be avoided, are used in the stretching portion. The aerobic segment is upbeat with excellent music. Surprisingly, the aerobic routines are not that vigorous; and the cool-down is too fast. The exerciser is encouraged in the tape's introduction to proceed at her/his own pace—good advice, particularly for the beginner.

Kathy Smith's
Ultimate Video Workout

Without a doubt, Smith's was the best, most comprehensive exercise video reviewed. In its excellent introduction, the video provides detailed instructions on safety, self-monitoring, how to look for visual cues, and pacing the activity to your level of fitness. Instructions are also included for pulse-rate monitoring and determining training heart-rate range. Visual/verbal overlays are unique and well done—examples: "foot-looking" segments where an overhead camera is used to focus on feet for more complex movement patterns...and the use of three levels of proficiency—beginning, intermediate, and advanced—in performing some exercises.

The warm-up segment starts slowly, but builds quickly to fast-paced activity. Some of the warm-ups are ballistic movements and should be avoided. Other exercises are too aerobic for a warm-up; but excellent verbal overlays assist the exerciser in adjusting her workout to her fitness level.

The aerobic segment is upbeat, well done, and is stopped periodically for ten-second pulse *(Continued on page 579)*

cosmetic surgery: new perspectives

BY SHARI MILLER SIMS

In 1984 alone, 477,700 operations were performed for purely cosmetic reasons, constituting a 61 percent increase in three years of Americans putting their faces and—increasingly—their bodies into the hands of cosmetic surgeons. Why are so many of us willing to undergo the trauma, the risk, and scarring inherent in *any* surgery for a goal of improved appearance rather than health?

"We are living in a time in which taking control, not merely of our minds and emotions but of the shape and look of our bodies, is portrayed as an ideal. This effort at control can be seen in an intense and sometimes obsessive interest in physical fitness, in eating healthfully, and in following regimens that promise, although they may not deliver, increased health and longevity. While we may want to live longer, we don't want to look old," said Robert M. Goldwyn, M.D., clinical professor of surgery, Harvard Medical School, and head, division of plastic surgery, Beth Israel Hospital, Boston.

Modern goals of cosmetic surgery: improvement, not perfection... natural-looking results

But rather than a society of surgically smoothed-and-shaped look-alikes whose bodies and faces bear not a sign of the passage of time or of individual ethnic heritages, we're seeing an encouraging new emphasis on natural-looking rather than "perfect" results, on surgery that seeks to balance features without removing individuality, to "refresh" rather than erase every line and wrinkle. Other modern cosmetic-surgery differences include: more men patients, older patients; more targeted options rather than full face-lifts; improved techniques. Most important, more educated consumers who know what's available, what's *reasonable* to expect.

What Value Appearance?

The validity of Americans' appearance-consciousness—and our willingness to go to surgical lengths to satisfy it—lies in research conducted by social psychologists. One of the leaders in this field, S. Michael Kalick, Ph.D., of the University of Massachusetts, noted that "literally hundreds of studies conducted in the past two decades corroborate the fact that attractiveness has a 'halo effect,' that we ascribe more positive characteristics to people who are judged to be more attractive than to those judged to be less so, and that this bias influences a woman's or man's self-perception as well. What is different today is that surgery is increasingly viewed as an acceptable 'tool' for changing our appearances." Supporting the acceptance of surgery are recent surveys of women and men between the ages of thirty-five and fifty-four: an overwhelming majority approved of members of their own sex undergoing a medical procedure aimed at improved appearance.

Expectations vs. Reality

It is a big jump from recognizing that attractiveness and youth are prized in American culture (and no real surprise) and that cosmetic surgery is increasingly acceptable to considering that every woman or man is a good surgical candidate. In fact, responsible surgeons object vehemently to such a conclusion, especially in light of current advertising implying this is so.

"Ads that try to lure patients into a plastic surgeon's office with the promise of 'a new you' may be legal but are not ethical," said Thomas D. Rees, M.D., clinical professor of surgery (plastic), NYU School of Medicine.

"Plastic surgery is not a product, and it should never be 'sold,' " said Mark Gorney, M.D., *(Continued on page 576)*

Understanding the
possibilities—
and the limitations—
of cosmetic surgery
involves going
beyond wishful
to realistic thinking.
No longer wanted:
a pulled-tight "mask"...

Arthur Elgort

In a certain demanding fast-paced daytime life,
a different set of criteria comes into play.
What's needed: things you can count on
totally—not only for their dependable nature—
but for their heightened sense of style.
These are the things you reach for again and again;
knowing they have the character, the style
necessary to maintain an attractive, polished
image. On these six pages, the clothes,
the accessories, the answers with an extra edge…

ACTIVE STYLE: THE

Eric Boman

Answers...to the task of getting organized. If you're constantly juggling appointment and address books, lists, schedules, the new time-system agendas may be what you need

Answers...There's a new generation of comprehensive loose-leaf systems—first was Filofax—that promises to simplify your life. Caveat: If the system itself is so complex you have difficulty figuring it out, move on to something else

Opposite: Daytime essentials... each with a unique quality; each an investment that returns dividends in terms of style, reliability. The perfect earring—a new gold hoop, with a grey pearl on one side, white on the other, from Poiray, NYC.... Tourneau's moon-phase watch on a leather strap—a more interesting watch classic. About $395. Tourneau, NYC and Bal Harbour....And the ultimate everyday bag—for its texture, its shape, its neat size—brown crocodile, from La Bagagerie, NYC.

Where this day dressing begins: with the presence, the strong-shouldered line of a jacket—nothing else comes close when it's a question of finish, polish. From Giorgio Armani Couture, a wonderful example, *near left*: his square-shouldered, longer and shaped jacket of grey/blue wool, matching narrow skirt. Jacket, about $925; skirt, about $260. Barneys New York. These pages: hair, John Sahag, John Sahag Salon, NYC; Makeup, François Nars. Details, last pages.

PERFECT ANSWERS

Mats Gustavson

Answers...on the subject of shoes. Between the decorative nature of this fall's evening shoes and the boring character of a basic pump—is the day shoe you're looking for

Answers...A good example—the shoes used on these pages: a beautifully shaped high-heeled pump in black alligator (from Carlos Falchi). The style/texture balance gives it another dimension

Eric Boman

The continuing presence of an authoritative jacket, the continuing appeal of a softer suit—the best of both, *left*, in Gloria Sachs's wonderfully graphic example, with a slightly shaped, collarless jacket and matching straight skirt in black-and-white windowpane plaid wool. Jacket, about $370; skirt, about $190. Bloomingdale's; John Wanamaker; Neiman-Marcus; Robinson's, Beverly Hills....On hand, *right*, the special character watch. Here, a one-of-a-kind antique Rolex on a modern strap. The idea: a unique, charming twist on an everyday basic. From Fred Leighton, Trump Tower, NYC. ...The bracelets—simple enough to be worn in multiple, attractive enough to go it alone: thin gold bangles and gold set with small diamonds, from M&J Savitt. Saks Fifth Avenue, NYC; M&J Savitt Salon at Stanley Korshak, Chicago; Auer's, Denver. To order at Neiman-Marcus....The well-cared-for hands and nails—signaling the attention to detail, the level of grooming that go with this way of dressing.... *Beauty Note:* For the easiest, on-the-go manicure—Aziza's Polishing Pen, here in Natural. Manicure by Elisa Ferri for Beauty Bookings. Jean-Michel Frank's director's chair, courtesy of Furniture of the Twentieth Century, NYC. Details, last pages.

Tohru Nakamura

Answers...to the difficult question of fitting exercise into a demanding travel schedule. One way: Do advance research. A new book, Travel Fit (Travel Fit, Inc.), lists health clubs, gyms that welcome visitors; along with hotels with on-site facilities

Answers...Don't be afraid to ask: in many hotels today, exercise bikes come with room service. On the way: lightweight bikes-to-pack!... Worth investigating: new exercise cassettes with pared-down (sometimes ten-minute) programs ... Worth noting: Experts advise that you aim for maintaining rather than trying to "build" fitness when you travel. Added benefits of a good program: stretching exercises can help you relax, wind down after a hectic day; cardiovascular, aerobic exercises build necessary on-the-go stamina....

Answers...Home or away, if you're looking for a new exercise/ aerobic/leisure shoe—the best: Reebok's hot new high-tops

THE PERFECT ANSWERS

Mats Gustavson

The indispensable coat—the fur-lined raincoat in black. For weather, day, evening, travel. And for style, *near left*, Valentino's silk raincoat lined in black dyed nutria with a collar of Canadian fisher. Valentino Furs produced by Laurence Kaye Furs. About $4000. Swansons on the Plaza; Balliet's; I. Magnin, San Francisco; Nordstrom. . . .A suit with more, *center left*, more of a commanding attitude, more softness in its mix of textures and patterns. Emanuel Ungaro's broad shouldered jacket in rust/turquoise/brown wool plaid; brown velvet skirt; bright silk paisley blouse. Jacket, about $825; skirt, about $350; blouse, about $450. Emanuel Ungaro Boutique, NYC; John Wanamaker; Femina, Scottsdale AZ; Creed's, Toronto. . . .Under everything this season, *far left*, as a base of dressing —the body suit. Outstanding version: Donna Karan's shaped, shouldered body suit in luxurious black cashmere. Donna Karan New York. About $525. Late Oct. at Bergdorf Goodman; Nan Duskin; Rich's; Linda Dresner, Troy MI. Details, more stores, last pages.

Eric Boman

Taking a strong stand in Jean Paul Gaultier's "futuristic" jacket, *left*: short, black velvet, with jet beading, worn—daringly—over Giorgio Sant' Angelo's jewel-encrusted lace body stocking. Jacket, about $1065. Barneys New York; Alan Bilzerian, Boston and Worcester MA; Colitti, Millburn NJ; Knit Wit, Philadelphia; Emphatics, Pittsburgh PA; Maxfield, Los Angeles....Equally emphatic, *right*—velvet with embroidery and rhinestones, in Thierry Mugler's shaped jacket, matching knee-pants. Jacket and pants, about $1035. To order at Saks Fifth Avenue; Torie Steele Boutiques, Beverly Hills. These six pages: hair, Yannick for IS, Paris; makeup, Kevyn Aucoin. Photographed in Cap d'Antibes (*left*); and in Monte Carlo (*right*). Details, last pages.

Helmut Newton

POWER DRESSING... A slightly futuristic, slightly out-of-this-world adventure, photographed by Helmut Newton. A different way of looking at fashion—as entertainment, as fantasy, as a provocative element. And men looking differently at women. Women at men. The women dressing to be noticed...and to gain the upper hand...

POWER DRESSING... Men can fuel the fantasy. But women set the direction...and the tone. You get the feeling that things are changing...

Back from the future—*opposite page:* a modern leather suit from Saint Laurent Rive Gauche, with a heightened sense of fit and shape; the added strength of a silver fox coat. Jacket, about $1360; skirt, about $630. Saks Fifth Avenue; Saint Laurent Rive Gauche Boutiques Washington DC; Bal Harbour; Jacksonville FL; Beverly Hills; San Francisco. Fur, Donna Karan New York for Birger Christensen. . . . The most fantastic fake fur . . . the most nonstop color! *This page:* Thierry Mugler's oversized, multicolored coat with exaggerated shawl collar. Over a jersey turtleneck, slim skirt. Coat, about $1200. Bergdorf Goodman. Details, see next to last pages of this issue.

POWER DRESSING... Down the garden path...inevitably. The attraction of opposites, the temptation of the unexpected. An irresistible approach. And women who know exactly where they stand

Opposite page: Azzedine Alaïa's hooded shirt-tunic, over a second tunic for an iridescent effect. And the sheerest body stocking ever. Shirt, about $590; body stocking, about $235. Barneys New York; Alan Bilzerian, Boston and Worcester, MA; Alaïa Chez Gallay, Beverly Hills. . . . An exceptional vision, above, Emanuel Ungaro's provocative dinner suit—a tapestry jacket with [illegible] cuffs, narrow velvet skirt. Suit, about $1650. Emanuel Ungaro Boutiques, NYC; Palm Beach and Bal Harbour, FL; Houston; Dallas; Stephen Sprouse at Cap d'Antibes. For details, see Table of Contents.

PEOPLE ARE TALKING ABOUT

john malkovich between the lines

Raw masculine power and pillowy softness have made John Malkovich the Brando of the Big Chill generation —and as aware as Brando that talent is a dangerous thing. Hell-bent on proving himself for the past few years, this time bomb of an actor pauses to consider what makes him tick. By Hal Hinson

John Malkovich is sitting on a wrought-iron chair in a small public garden in Manhattan, raking an emery board back and forth across his fingernails. Every now and then a pigeon makes a swooping pass at the sprigs of wiry hair on top of his head, but he doesn't seem to notice. He's working hard at the conversation, considering his answers carefully, but he's tired. Very tired, he says, and a little preoccupied. "I've done thirteen things since October of 1982," he explains, speaking just barely above a whisper, "either directing plays, both here and for Steppenwolf in Chicago, acting in them, or doing movies." In just the past several months, he has completed work on his latest film, *Eleni*, with Kate Nelligan, reprised his role of Biff opposite Dustin Hoffman in the television adaptation of *Death of a Salesman*, and performed—along with his wife, Glenne Headly, and Raul Julia—in his own production of George Bernard Shaw's *Arms and the Man*.

"The thing is," he says, half to himself, "when you begin to get a lot of opportunities, you want to do a lot of them. And it just makes you too self-absorbed, which I am right now. Terribly."

From the sound of his voice, Malkovich could use a rest. But Malkovich always sounds as if he were fighting through fatigue or rage or frustration to find his words. When he speaks, his voice is subdued and drained of emotion, as if he were struggling to hold himself in and conserve energy; his sentences tumble out haltingly, in a slow, cadenced, slightly drawling monotone. In performance, his voice seems coiled, pent-up, and he has a way of spanking a particular word off the beat or breaking off a phrase which gives his line readings their own peculiar rhythm. It's an odd voice for an actor with a stevedore's physique; not bottomy and resonant like that of most actors with stage training, but light and fragile, even a bit effete.

And yet it is this combination of raw masculine power and pillowy softness that makes Malkovich so compelling. With his pigeon-toed gait and protrudent brow, he can look cloddish and dim-witted. When I first saw him two years ago as Lee in the Steppenwolf production of Sam Shepard's *True West*, his smile looked like the bug-splattered windshield of an automobile after a long night's drive through the desert. He had on a soiled V-neck T-shirt that used to be white but had turned a dingy grey with a kind of brown crust around the collar, and he kept scratching around absentmindedly in his baggy blue trousers as if he were trying to root out some vile infestation that had moved into his underwear.

I was sitting only two rows from the front—close enough for an occasional beer can to go whizzing by my head—and the proximity made me a little uneasy. Kenneth Tynan once wrote, in an article on Laurence Olivier, that of the attributes needed for an actor to be great, the rarest was the "ability to communicate a sense of danger." Malkovich has it in spades. Leaning against a kitchen counter, with an empty, slack-jawed expression on his face, he seemed poised on the edge of violence, an accident waiting for a place to happen.

On the evening I saw him perform, I wasn't sure if the stage could contain him. His gaze never quite came into focus (one of his eyes "floats a little," which, he says, made it easy for him to play Mr. Will, the blind lodger, in his first film, *Places in the Heart*) and he seemed wild and out of control, like a wounded animal; you felt that at any moment he might take the nine iron he used to bash in a typewriter and, wading out past the footlights, tee off on the audience.

Malkovich's performance had an exhilarating physical abandon, and yet I understood why some of the people around me were cowed, and almost embarrassed, by the risks he took, as I imagine theatergoers in the late 'forties were when they witnessed Brando's early performances. (In the television production of the play, the performance wasn't reconceived for the camera, and it was embarrassing.) In the intimacy of the theater, his audacity and lack of inhibition are *(Continued on page 570)*

Richard Corman

princely treasures

The royal House of Liechtenstein has amassed one of the world's most dazzling private art collections. Long inaccessible to the public, the best of it arrives here in full splendor this month. BY DAVID BOURDON

iechtenstein is not exactly the crossroad of Middle Europe. Though trains pass through the country, none stops there; and the nearest international airport is seventy-five miles away, in Zurich. In the Alps somewhere between Switzerland and Austria, somewhere along the Rhine, the country is slightly smaller than Washington, D.C. The capital, Vaduz (rhymes with "cahoots"), has a population of only five thousand. The town is ringed by craggy snow-capped mountains that in a certain light can look as two-dimensional as stage flats. Liechtensteiners are a cheerful, hardy, and industrious lot. If they sometimes create the sobering impression of being impervious to nonsense, it is possibly because they are so stolidly moored to the German language, the Roman Catholic religion, and the Swiss franc.

Perched on a cliff some three hundred feet above Vaduz, a medieval castle with an imposing keep and bastions is an ever-looming reminder of the glories of sovereignty. On a misty day, it is wreathed in a fleecy boa of clouds, while on a clear night it is awash with the topaz glow of floodlights. It is the home of the House of Liechtenstein, historically a family of land-hungry princes, military heroes, and diplomats, who once ruled extensive territories throughout Moravia, Bohemia, Silesia (all now part of Czechoslovakia), and Austria. Within the castle's fortified walls exists one of the world's most fabulous private art collections, assembled over a period of three centuries and including some fifteen hundred Old Master paintings. While a few dozen masterpieces are usually on display in a small exhibition hall in Vaduz, the collection as a whole is inaccessible to the public and has been so for forty years.

This month the cream of the collection is coming to the Metropolitan Museum of Art (October 26 through May 1, 1986) in what *(Continued on page 571)*

The Liechtenstein princes were proud of their prize stallions; in 1700, Johann Georg von Hamilton was hired to paint a life-size portrait of a piebald beauty (right). Ladislaus von Fraunberg, Count of Haag (left), had himself and his pet leopard painted by Hans Mielich in about 1557. The count's niece—mother of the first prince of Liechtenstein—brought the picture with her when she married into the family.

Courtesy Metropolitan Museum of Art, NYC

private dancer

Flinty and ethereal at forty, Suzanne Farrell confounds us with the way she moves. John Simon confronts the mystery of the greatest ballerina of our time

It has been said of some great dancers that they single-handedly, or single-bodiedly, fill up the stage. Suzanne Farrell seems to do more than that: she kneads, molds, plays with the very shape of the stage. Take the floor, for instance. It usually acts as a springboard, a support, the symbol of the earth from which the dancer and the dance take off toward space—toward our image of heaven. When Farrell dances, however, the floor is abolished. It is only an arbitrary line that the tips of her toe shoes have traced in the air.

Farrell's feet invent the floor because it is at that particular line that they choose to execute, say, a *pas de bourrée,* those tiny steps that create a dotted line over which she inscribes her airy, floating self. This line is an equator circling a globe that vaults upward just as it curls away downward. When Farrell lowers her arms or body toward that ostensible floor, we see her movement, her being, extended toward a nether world she could explore as easily as the upper one. If she desists, it is only because she would not do our eyes the discourtesy of not allowing them to follow her. Say that the toe of her supporting shoe is the point at which two hemispheres unite.

The same thing happens in Farrell's face. There is, midway along the path of her lightly S-shaped, forward-striving nose, a small bump. Above that bump, the face is celestial. The brow is a work of architectural wonder: high, delicate, yet substantial. The skin has no truck with imperfection. And then those limitless eyes, blue to the casual observer, but actually with green and hazel in them—the color of an idealized landscape.

But from that bump down, the face changes utterly into its earthly half. The nose thickens and twists a bit, strays somewhat from the straight and narrow. The chin stops just short of being foxy. The mouth, counterweight to the eyes, is not ethereal at all but of the earth and its animals (which include us), with their innocent willfulness. It is an unruly, autonomous mouth, a doorway to something unseen, below the spectators' purview. Suzanne Farrell's face repeats the stage on which she dances, which, in turn, re-creates our world. Even her voice—a small, still dancer's voice, to emphasize that dance is a nonverbal medium—has something both ingenuously cherubic and mistily clandestine about it. It speaks in honest answers that nevertheless beget questions.

What is it that makes of Cincinnati's Roberta Sue Ficker the whole world's Suzanne Farrell? (She picked that last name out of the phone book.) Beyond strong technique and consummate artistry, the unforgettable ballerinas have all had something extra, wholly their own, that made them incomparably themselves. So, by way of a couple of examples, Margot Fonteyn had her dainty ladylikeness, as if, untouched by human hands, she had just pirouetted out of the cellophane; so Alicia Alonso threaded her ambiguous way between vulnerability and opulent womanliness. But Suzanne Farrell, whose range is as wide as any I have known, brings an air of feline mystery to everything she does. In comic roles, she is the cat who may have swallowed anything from a hummingbird to a bird of paradise, and we'll never know which. In ingenue roles, she is not merely exquisitely girlish but also fraught with a sense of special destiny. In tragic roles (*La Valse,* for example), the mystery with which she is permeated turns on her and consumes her. And to the many abstract ballets, in which she also excels, she brings a poised, concentrated inwardness that nonetheless radiates outward, so that, as with those tricky optical-illusion cubes, we don't know whether we confront the convex or the concave.

She is a little taller (5′7″), a little more elongated, a little more made of long, perfect legs and long, neither too frail nor too robust, arms than most ballerinas. She is probably prettier, sexier, and—one keeps coming back to this—more mysterious. She describes it as giving everything to the audience, holding nothing back, having her eyes go wholly out to us rather than taking us in. I would say that, without being overtly sexual, she holds out an erotic promise. Men in the audience fall in love with her; women, too. But we can't be sure whether her gaze is coaxing us or pinning us to our seats. That is the human mystery.

The balletic mystery, though, is the way she moves. All great dancers have legato; but hers seems leggier, smoother, longer, more seamless than any. You cannot think of a sequence of steps, leaps, lifts, when she dances: it is as if her entire choreography were a single, enormously extended, intricately architectonic movement with no subdivisions, no interruptions, not even a beginning. Before she comes on the stage and when she leaves it for a while, she must be sailing, soaring somewhere beyond our range of vision. And if the curtain didn't come down, if she didn't emerge for a curtain call to confirm that it is over—alas, really over—you wouldn't believe that she had finished.

Yet despite such continuity, dance is the art of the Now. The book of poetry or prose is there to be resumed, reexperienced at will, and even music—on paper, on records—has a past and a future; ballet has only the present. When the dancer stops, there is nothing we can do: we cannot go home and read the choreography. If and when another dances the part, it will be something different. Even the same dancer—especially if she keeps discovering new things in a part as Farrell does—cannot bathe in the same river of movement twice. She brings to each performance a mood, a state of being, a way of interacting with her partner that is always a one-time-only configuration.

Balanchine, Farrell says, lived always in and for the Now, *(Continued on page 573)*

Hair by Gad Cohen for La Coupe Salon, NYC; makeup by Andrea Paoletti for Puccio & Franco; Pratesi sheet Denis Piel

berlin—BRIGHT LIGHTS, BLACK LEATHER

American artist Jonathan Borofsky's "Running Man," painted on the Berlin Wall as part of the famous 1982 "Zeitgeist" exhibition that put Berlin back at the center of the art world

"Berlin is the warmest city I've ever performed in. When the people here decide they like you, they *love* you," said Riccardo Chailly, the bearded thirty-two-year-old Italian conductor of the Berlin Radio Symphony Orchestra. "They come to every concert, they bring their scores, they follow every note, they shout themselves hoarse. Berliners are extremely emotional—several degrees warmer than Italians." The more Chailly spoke, the more he surprised me. I knew that Berlin was celebrated for its serious music audience—but *warm*? Berliners warmer than Italians? It was only my first day in this neurotic but exciting city, and already I was revising those dangerous clichés about cities and countries that everyone regrets carrying around but none of us can completely shed.

At first glance everything is upbeat in Berlin. It is undoubtedly the cultural hot spot of Europe right now. Flipping through *Tip*, the guide to city events, I noticed that in a single week, such musical giants as Carlo Giulini, Daniel Barenboim, and Herbert von Karajan were conducting, and that the opera house was presenting on successive nights a recital by Montserrat Caballé, a ballet evening, *The Magic Flute*, *Salome*, *Tosca*, and a controversial production of Handel's *Messiah*, staged with masked performers under a huge, severed hand. Some six hundred movies are shown in February during the city's film festival; companies from all over Germany participate in the spring theater festival; and during the summer a Third World festival attracts artists and performers from Africa, Asia, and South America. And certainly Berlin is one of the capitals of the international art scene in the 'eighties.

And yet . . . I've never approved *(Continued on page 523)*

West Berlin is excitement
—a red-hot center of the arts.
An all-night city of new-wave
cinema and theater, sumptuous
symphonies, faux primitives,
and housewives in studded collars.
Where uneasy politics and sexual
buccaneering go hand in leather
glove with an unexpected warmth.
By Edmund White

Pop singer, composer, and actress MIKO, whose name stands for the Matriarchal Interplanetary Culture Offensive, stars in a new movie by Frank Ripploh ("Taxi zum Klo") and hopes to heal her audience through music

Director Robert van Ackeren ("Woman in Flames"), with his wife and collaborator, Catherina Zwerenz, at the trendy Paris Bar

The flea market on Fasanenstrasse, a street distinguished for its antiques shops, art galleries, fashion boutiques, and the grand hotel Kempinski

Thomas Wachweger and his wife, Ina Barfuss, with one of their collective paintings, which, she says, oblige the artists to erase the self

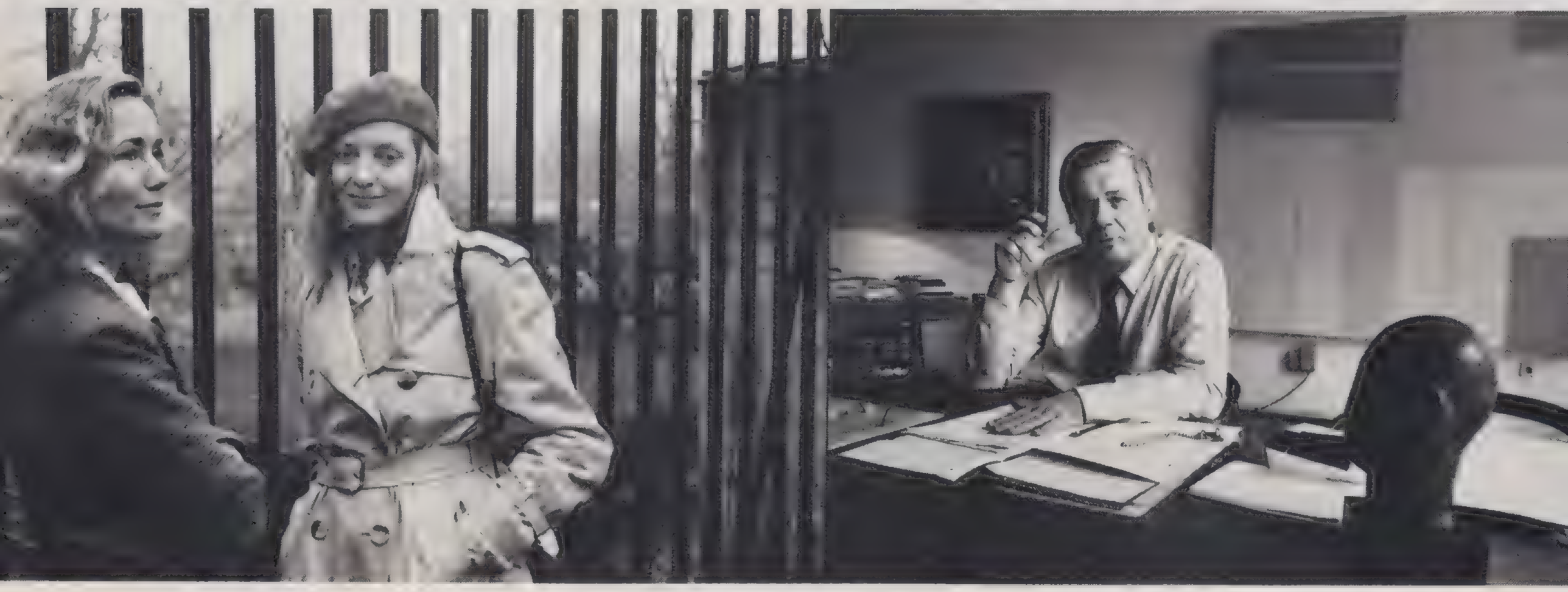
Luc Bondy, above, recently named head of the Schaubühne am Lehniner Platz, the German equivalent of the Royal Shakespeare Company, is directing his second movie, "The Unknown Country," in Vienna, starring Michel Piccoli and Bulle Ogier

Representative of the Green party in parliament and West Berlin lawyer Otto Schily, far left, who defended members of the Baader-Meinhof gang

At left, actress/singer Ingrid Caven (wife of the late Werner Fassbinder) with director Rosa von Praunheim in his outrageous, witty, and sentimental salute to the pre-war cabaret scene in Berlin

French actress Brigitte Fossey, below left, with filmmaker Helma Sanders-Brahms, who directed Fossey and Hildegard Knef in "The Future of Emily"

Dieter Honisch, director of Berlin's modern-art museum, housed in the last building designed by Mies van der Rohe. In the works: a major Alberto Giacometti retrospective



Dominique Nabokov

Katharina Thalbach, above left, has appeared in Schlöndorff's "The Tin Drum" and Pakula's "Sophie's Choice," as well as in a recently completed TV series with Burt Lancaster and Julie Christie about Germany's I.E. Farben family

Actor Günter Meisner, above right, director of the avant-garde Ensemble Diogenes New York Berlin, appeared in "Voyage of the Damned," "The Odessa File," and "Under the Volcano," and on TV as Hitler in "The Winds of War"

Neo-expressionist Bernd Koberling, whose paintings have been shown at major European galleries and museums, as well as at New York's Annina Nosei gallery

The Schloss Charlottenburg, built between 1695 and 1790, is known for its marvelous gardens and is the only great castle in Berlin

berlin

(Continued) of the New Journalism tic of taking one's own moods as a barometer for the *Zeitgeist* (the I'm-so-lonely-something-must-be-rotten-in-Duluth approach), but my own anxiety in Berlin seemed so unlike anything I'd ever felt before in my travels that I decided to pay it some mind. In New York I feel overwrought but optimistic, in Paris sane if sad, but in Berlin I was *anxious* in both senses of the word—excited and uneasy.

Excited because West Berlin is an all-night city of punks, sadists, and artists, all on the make for sex or money or simple "look at me" recognition. Never, for instance, have I seen so much black leather—and not just on hoods. At the opening night of the Berlin film festival I talked to a paunchy producer in a three-piece suit, while his equally respectable wife stood by, wearing a slave collar and a black leather dress ripped open on one shoulder to reveal a studded black leather bra strap. Berliners get right into your face and stare at you; there's no cool Northern European detachment here. Berlin is the only city in Europe as insomniacal as New York. The streets are never empty, not even during the

Everyone here feels that West Germany will be the first country flattened in an inevitable World War III. Wasn't it Klaus Mann who said when he was finishing *Méphisto*, in 1936, that he was working on "just another pre-war novel"?

charred-wick hours of the early morning. Like New Yorkers, Berliners want to know who you are and how they can use you—their unsettling but sexy curiosity never lets you feel remote and serene, as you might feel in, say, London.

But I was also anxious because I kept being struck by the sensation that all this had happened before. In the 'twenties, Berlin had known similar, sometimes even the very same, experiments in art, politics, and sexual buccaneering. Here was the same hysterical expressionism, a kind of sophisticated primitivism, in painting and cinema that proudly displays raw, flawed technique and violent imagery as proof of sincerity. And *(Continued on page 525)*

Greek-born curator Christos M. Joachimides, who organized the sensational "Zeitgeist" exhibition. His 1981 exhibit at London's Royal Academy of Art launched neo-expressionism as a movement

Actress and playwright Mechthild Grossmann appeared with visionary theater artist Pina Bausch at the Brooklyn Academy of Music in 1984. She returns to BAM this month with a one-woman show, "Where My Sun Shines for Me," part of 1985's Next Wave Festival

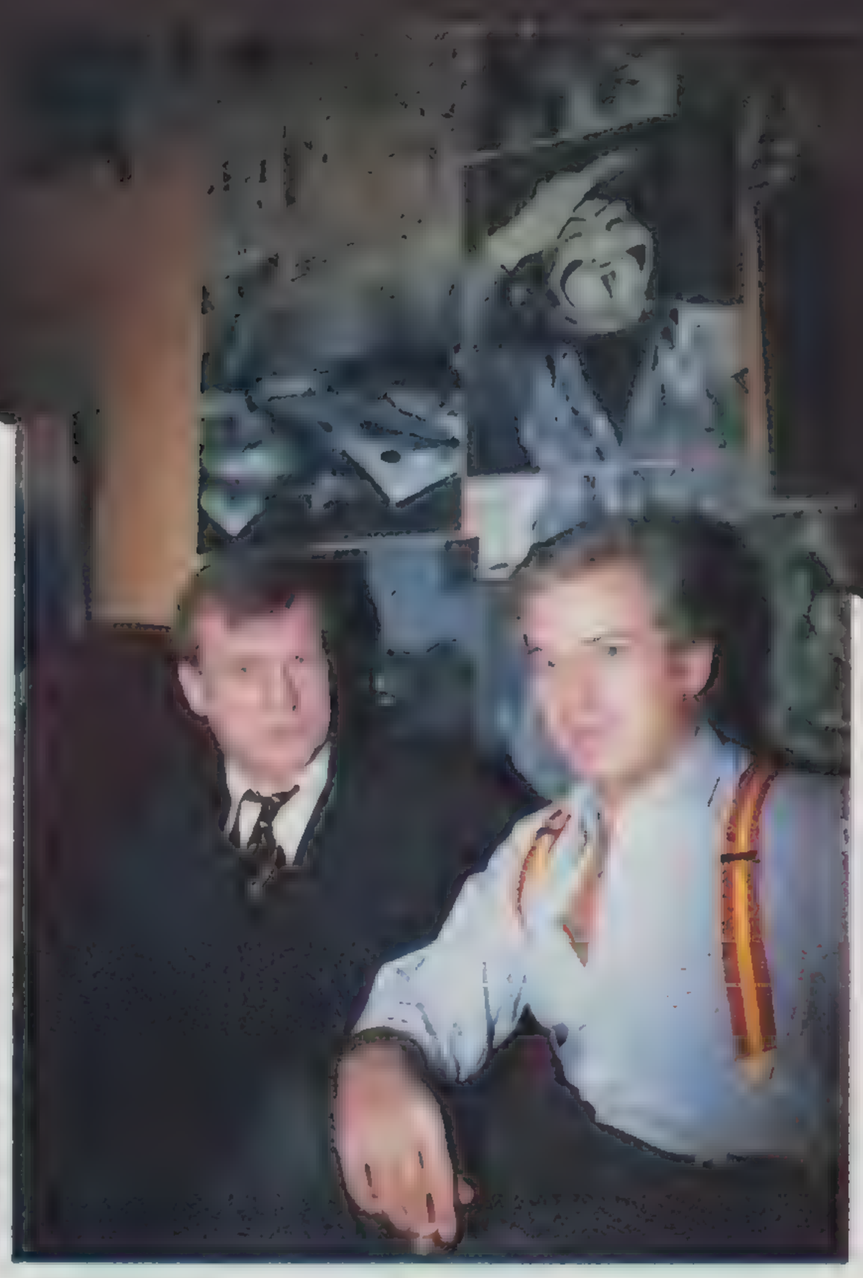
Berlin has the world's strongest feminist film community, which includes English filmmaker Cynthia Beatt; screenwriter Monika Treut and her friend, director Elfi Mikesch—their film "A Seduction: The Cruel Woman" made a splash at the city's 1985 film festival

Composer and pianist Aribert Reimann composed "King Lear" for Berlin's leading baritone, Dietrich Fischer-Dieskau

Götz Friedrich, formerly artistic director of London's Covent Garden and now head of the Berlin opera, in rehearsal for "Siegfried," one part of his Wagner tetralogy

Punks at the Oranien Bar, a late-night gay bar in Kreuzberg

Berlin is the only city in Europe as insomniacal as New York. The streets are never empty, not even during the charred-wick hours of the early morning. Berliners want to know who you are and how they can use you



Art collectors Reinald Nohal (left) and Michael Würthle, owners of the best restaurant in Berlin, the Paris Bar (below). Berlin's answer to the Deux Magots draws all the exciting and talented Berliners of today

Painter Christa Dichgans with husband Rudolf Springer, Berlin's Leo Castelli, owner of the Galerie Springer

berlin *(Continued)* here was the same apocalyptic left that seems so removed from policy or practicality—embodying again the traditional German split between spirit and power, *Geist* and *Macht*.

Berlin breeds expectations of impending doom. Everyone here feels that West Germany will be the first country flattened in an inevitable World War III. Wasn't it Klaus Mann who said when he was finishing *Méphisto*, in 1936, that he was working on "just another pre-war novel"? This half-funny, half-horrified apprehension of coming evil is a German speciality, and the feeling seems to have reached its acute stage in Berlin. Completely surrounded by grey, creepy East Germany, West Berlin is a rich, vital, but artificial showcase of capitalism, a city where the revolving Mercedes-Benz insignia overshadows the cross on the bombed-out Gedächtniskirche.

Not that everyone is materialistic. Berlin is the gathering place of some one hundred fifty thousand people committed to an alternative life style—squatters, freaks, boys with Mohawks and girls with dog collars, aspiring artists, ecologically minded radicals (Berlin is the stronghold of the Green party). It's the mecca of the Müslis (middle-class drop-outs, derisively named after the Swiss *(Continued on page 573)*

The Wall, from the West looking to the East

tango!

For one delirious week last summer, New Yorkers succumbed to tango fever. The cause of this happy affliction was *Tango Argentino*, a modestly advertised review that word-of-mouth somehow identified and consecrated as The Real Thing—and so rousing it's returning this month for an extended run on Broadway. *Tango Argentino* reclaims the elegant, century-old form, long obscured by Hollywood's cheek-to-cheek slink. Raucous, beguiling music beckons the dancers from the wings, and as they assemble in the murky light, we are transported to an intimate Buenos Aires nightclub, shimmering in cool blacks, silvers, and greys. The dancers execute an occasional Valentino clench and about-face, but it's the blindingly fast footwork—tossed off with a bemused nonchalance—that thrills. These are dances of prowess, flirtation, conquest, and betrayal ("Life is an absurd wound," one of the singers laments). Dancer-choreographer-director Geoffrey Holder, an enraptured fan, tells us: "Tango is a marvelous conversation between a man and woman. It is theater, dance, drama, music all in one. For the first time, you see seasoned dancers with the right nuance of style, eroticism, and a voluptuousness that's correct. *Tango Argentino* brought back a world, and a word. That word is *OOOMPH!*"—LISE FRIEDMAN

Hair, Jean-Luc Domvito. Makeup, Jean-Luc Domvito. Andrea Paoletti for Puccio & Franco. Photographed in the Mike Todd room at the Palladium, NYC.

Sheila Metzner

a certainty of style

In Paris, the discreet chic of Ariane Dandois: gallery owner, energetic collector, a woman with a fully assured dressing sense. In a world of art and of objects past, in fact: a wonderfully modern woman

A Left Bank *antiquaire*, by all rights, should be quietly greying, cozy, quite *raffiné*—a bit of a comfortably faded Victorian cushion. The owner of Paris's Ariane Dandois-Faye Gallery, contrarily, is none of that: blond, ebullient, as sleek as a calligraphy stroke, Ariane Dandois flies to Boston to work with a curator at the Museum of Fine Arts, to hear Seiji Ozawa conduct; takes a house for the season in Salzburg; fills her Paris apartment with gilded screens of fine provenance, buttery-soft couches, opera buffs.

Grey hair does not, in itself, a serious *antiquaire* make: museums across the world acquire from Ariane eighteenth-century Japanese screens; specialists in Far Eastern art seek her opinion. Ariane's guiding principles for the gallery purchases she clearly loves to make are solid intuition—and quality. "What a joy to be obliged to buy in order to sell," she admits. "And what an opportunity to be forced to sell."

Once a frail child who passed from one tuberculosis sanitarium to another, Ariane Dandois sprang from emigré parents; her mother's family were Russian. That Russian grandfather, a dislodged-by-Revolution diplomat, once gave Ariane's all-white apartment in Paris the ultimate accolade: It was, in his words, "more beautiful than a mountain in the Caucasus." Ariane's Russian grandmother spoke ten languages, had won first prize at the music conservatory. From her mother, impractical to the point of absurdity, Ariane learned the reverse: "I understood that independence came through action, and that action was work."

After a trip of discovery to India and Indonesia, Ariane landed, post-University, at the doorstep of *Elle*. She met her husband, Michel Faye, when she later headed her own public relations firm. After divorcing, she was lured by the Oriental treasures of London's Ciancimino Gallery. "Everything about it pleased me." An association led, in May 1974, to her own Paris gallery on the Rue des Saints Pères. Shows of Tantric Art, Chinese sculpture, and Japanese screens brought necessary attention. This fall, in addition to having her Paris gallery, she is also entering into a partnership with New York City antiques dealer Philippe Farley. She goes to Chicago for the International Antiques Show.

"I remember my first client," Ariane says. "He entered, looked at everything attentively, paid for a sculpture, then left without asking anything else. I recognized Yves Saint Laurent, who *(Continued on page 534)*

Certainty of style: Ariane Dandois, right, in her Paris gallery. There, the phone has become an all-day extension of Ariane; the gallery's objects—antique and Asian—are clearly personal reflections. For work, her leather jacket—the softened green of a screen's brushstrokes—comes from Saint Laurent Rive Gauche; the screen itself is Japanese and eighteenth-century. Ebony sofa, early days of the Raj.

Karen Radkai

A decorative edge: at home, a gleaming black Sung vase, aventurine lacquer cabinet; at night, frankly spectacular dressing—black, sinewy, from Saint Laurent couture, a dress that's been jeweled, hip-sashed, comes with a black lace bustier. "Ariane seems to treat elegance as if it were a science," a friend says. "And frivolity as an occasional duty."

a certainty of style

In Paris, Ariane's apartment terrace offers up a distant spire of Notre Dame; the dining room (top), like her gallery, is quietly screened, set with rosewood chairs, centered on a single—subtly beautiful—seventeenth-century Ming vase. It is in her apartment that Ariane collects the furniture, lacquer, and vases she's not yet brought herself to sell, where an "ideal" evening means eight friends—friends such as conductor Seiji Ozawa and his wife, stage designer Pier Luigi Pizzi—at dinner. Dinner dressing (above left): wrap skirt and pullover from Emanuel Ungaro; the skirt's pattern as played-down as those of the "Red Sun" Japanese screen behind her. Choices, for Ariane, tend to be all-of-a-piece: for dressing, precious objects, home, or gallery. More gallery, above right: ebony chair and flower paintings are all Indian, nineteenth-century.

Karen Radkai

a certainty of style

Eclectic choice, constant taste: Ariane Dandois's Paris apartment. The pleasures, left: Chinese Kuei ivories, ivory pots, plump Japanese calligraphy brushes, a sleek Dubuffet sculpture, a Giacometti cat originally created for the Maeght Foundation. All sit on a late-eighteenth-century cabinet from the island of Goa. A brilliant blue, above, spans many centuries and worlds: eighteenth-century Chinese ceramic pots, a modern Yves Klein painting. Chinese armchair of rosewood hails from the eighteenth century; brooding falcon painting is Dutch—and seventeenth century. At home, above left, Ariane Dandois's jewel-red dress from Saint Laurent Rive Gauche: its fluid form comes from soft cut velvet. Fluidity, line: Ariane's style, in fact, often begins there— for dressing, for subtle decoration. Right, in Paris the set-up for dinner: on a high-gloss table, white linens, favorite white orchids, a sea of eighteenth-century silverware, polish everywhere. The polished dinner dressing was created by another close Ariane Dandois friend—designer Emanuel Ungaro.

Karen Radkai

(Continued from page 528) was to return often.

"Saint Laurent's evening dresses fascinate me; he and Ungaro are the only couturiers I admire." Her dresses from Ungaro and Yves Saint Laurent appear, with standout style, at spectacular parties, openings of the Opera, concerts: music is Ariane's passion. By day, her way of dressing—a leather jacket, linen T-shirt, soft skirt—is sporty, uncomplicated, convincing. She buys not the necessarily celebrated fashion piece of any season but another, more personal sort: Ariane Dandois is not a woman to particularly dwell on fashion.

"I'm very demanding for the evening," she says. "There's nothing worse than to be groping about for luxury." Dresses are fluid, molded, draped, alluring. "Everything is very smooth," a friend explains. "And a bit dizzying at times. Her energy is tremendous."

Eighty may be invited to the Paris apartment to meet a visiting artist: guests move among the orchids, the couches, modern canvases, and family Siamese cats—who pose, with a sure sense of effect, like glorious pieces of sacred sculpture. Dinners rarely exceed twenty, and Ariane, in warm if less-than-fully-domestic fashion, concentrates as much attention on composing a toast as on planning the menu. For friends, she occasionally reinvents the evenings she loved as a Russian girl: dinners of salmon, blinis, and vodka. Slavic tradition, French taste, and Oriental objects are, invariably, a seductive combination.

But, then, that is part of the woman, too. Says Ariane, "to know something, one must touch it." ▽

a certainty of style

Straightforward, impatient, a woman of impeccable energy, Ariane Dandois, right: her pyjamas, in a dissolved print, from Saint Laurent Rive Gauche. Her notion of the very best dressing is not unlike YSL's. That is, says Ariane: "An ageless fashion. And one that ignores 'fashion' superbly."

Karen Radkai

Hair, these eight pages.
Moussia and Christophe,
makeup, Joe McDevitt
for Faces

THE SEDUCTIVE NATURE OF CASHMERE

When you talk about ease...luxury...and purity of line—this season, chances are, you're talking about cashmere knit. It's always been a classic "collectible;" now the new softer-than-ever shapes, their rich, pale colorings make it more appealing—more collectible—than ever.... As always, some of the best cashmere pieces are from Zoran. Example, *left*. All the uncomplicated, inherently modern style he's known for, in his ivory cashmere T-shirt—a perfect, easy shape, elongating, falling from just below the collar bone. And, it goes over anything—pants, short skirts, or, as here, matching pull-on shorts, also in cashmere, with a collarless alpaca sweater-jacket. Shirt, about $400; shorts and jacket, each about $600. Zoran, NYC; Washington DC; Los Angeles; Ultimo, Chicago; Jackson Graves, Minneapolis, MN; Lou Lattimore, Dallas.... And, *right*, for the most luxurious at-home dressing: a big, supple-feeling long-sleeved polo shirt, in cashmere, from Bonavitacola, studded all over with rhinestones. Worn over matching cashmere leggings, the look has all the ease, the comfort of a pyjama, with more "dressing." Sweater, about $900; leggings, about $270. Nan Duskin; Jacobson's, Michigan and Ohio; Macy's, San Francisco. Hair, *left*: Orlando Raphael; *right*: Gad Cohen for La Coupe Salon, NYC; makeup, both pages, Andrea Paoletti for Puccio & Franco. Details, see next to last pages of this issue.

Andrea Blanch

The ease, the appeal continue—another side of dressing in cashmere: Romeo Gigli's wonderful extra-long, small-fitting turtleneck sweater, at *left*, in pearly grey. With all the narrowness, the purity of line, the body-conscious nature you'll find in the best clothes now. Shown over cashmere knit pull-on pants. Sweater, about $495. Bloomingdale's; Suzy's Great Neck NY; Alan Bilzerian, Boston and Worcester MA; L.H. Rogers, Salem MA; Ruth Shaw, Baltimore MD; Urban Camouflage, Houston ....And, from Laura Biagiotti (where cashmere's always been a hallmark of the collection), another turn on leisure dressing. *Right*: Her pale-grey oversized flow of a sweater, in cashmere, as long, as ample as a tunic, here over streamlined grey cashmere knit pants. Top, about $995; pants, about $530. Martha; Lina Lee, Beverly Hills; Robinson's, California; Helen's of Course, Beaverton OR and Seattle WA ....*Beauty Note*: The look of the mouth—pale, natural, blotted to a matte stain—Tahitian Coral lip color by Cover Girl. Hair, [illegible] by Gad Cohen for [illegible] Salon, NYC; [illegible] by Orlando DeRaphael. Makeup, [illegible] pages, Andrea Pooley for Purple & Brown Patrols, [illegible] pages of [illegible]

[illegible] March

THE
SEDUCTIVE
NATURE
OF
CASHMERE

FURS:
A NEW EXCITEMENT...
NATURALLY

Wonderful, long-haired furs: this year, even more tempting with an emphasis on natural, out-of-the-ordinary colorations and markings, worked in new ways. The result: real impact, real luxe—what you get on these four pages. Starting this page, with Grosvenor Canada's square-shouldered, hooded, knee-length coat in dark ermine fun. About $13,000. The Fur Gallery, Cedarhurst NY; Thomas E. McGrory Furs, Chicago; The Fur Centre, St. Louis MO; Alaskan Fur Company, Kansas City MO and Overland Park, KS; Saks-Dieter Furs, Dallas; Edwards, Lowell, Beverly Hills. . . . Opposite page: A fur-mad fellow—very rare natural Canadian pearl mink—a terrific leg scale, something into—what else?—a terrific coat. By Saks-Jandel, Chevy Chase, Maryland, Washington DC. About $18,500. These pages: hair, Ronnie Sloan; makeup, Christelle for Face Details, last page

More fur in all its glory—naturally, sensationally colored and marked, in shapes that show it best—show it off! *This page,* one of the most arrestingly pretty coats anywhere: Givenchy's long, big-collared Northern Light fox—a rare natural color that's slightly amber, slightly grey; a color that, quite simply, glows. For Revillon. About $17,500. To order from the Revillon Collection at Saks Fifth Avenue....*Opposite page:* A strikingly marked fur, a striking new shape—Oscar de la Renta's beautifully worked Tanuki coat, hooded and slit up the sides. For Wagner Fur. About $11,000. Macy's, Herald Square; Gaylon Furs, Ardmore PA; Higbee's; Dittrich Furs, Detroit MI; N.H. Rosenthal Furs, Chicago; Alaskan Fur Company, Kansas City MO and Overland Park KS. Details, see last pages.

A NEW EXCITEMENT...NATURALLY

Eddy Kohli

when it's cold outside...

The best things are happening to outdoor dressing. A free-wheeling attitude, dashing new shapes, unexpected fabrics, lighter quilting and padding, color!... In short...more style!

Part of the pleasure—the excitement of something totally unexpected. Something as unconventional as Luciano Soprani's upbeat, round-the-clock coat, *this page*, of creamy quilted silk with hand-painted drawings—long, big enough to wrap over anything...light as a feather. About $1500. Luciano Soprani Boutique at Torie Steele, Beverly Hills. ...Another unexpected—knockout—look, *near right*, from Michael Katz, a silk coat made precisely like a patchwork quilt (down to the knotted threads between patches) with an unusual asymmetric collar, strong shoulders, real presence. To wear over a turtleneck and pants in the country, a black jersey dress in the city. Fabric, Horikoshi. About $3095. To order November at Bergdorf Goodman; Rich's; The Gazebo, Dallas; Ella Pryor, Houston; Capriccio, Scottsdale AZ and La Jolla CA. ...And, in a brilliant, warming poppy red, *far right*, a below-the-knee, big-shouldered coat of padded silk. By Go Silk for L'Zinger. About $350. November at Bergdorf Goodman; Georgina, Hewlett NY; Knit Wit, Philadelphia; The Twenty-Four Collection, Miami and Palm Beach; Ultimo, Chicago; Jim-Elle, San Francisco....The cold-weather place on these eight pages: La Pointe du Raz on the rocky coast of Brittany, France. Hair by Ronnie Stam; makeup, Christelle for Faces. Details, more stores, see last pages.

Eddy Kohli

In a season focused on black, dark colors, like this punch, this page, of Louis Féraud's exuberant fuchsia lamb's wool coat, long, generously scaled, with strong shoulders, a big notched collar, outsize patch pockets. Louis Féraud Paris. About $415. Late October at Forabosco's, Fonda, Michigan; Ohio Nieman-Marcus; Frances Hellinger, Winnetka IL.

In a more classic vein, opposite, the best of the best trench coats, by Jaeger in oatmeal-colored cotton poplin. What you can always count on with a trench coat: built-in swagger and dash. Particularly with this kind of oversized scale . . . too small, and you lose the effect. About $190. All Jaeger shops. Details, see last pages of this issue.

when it's cold outside...

Eddy Kohli

Casual has a whole new connotation now. It can mean Byblos' wonderful gabardine coat, *this page*. A real coat—with big shoulders, the deepest dolman sleeves, presence enough for the city. But with country "gear" touches—a fur-trimmed hood, a low drawstring—to give it a best-of-both-worlds charm. About $550. Charivari, NYC; Pompian, Chicago; L.S. Ayres; Theodore, Los Angeles; Bacci's, British Columbia Canada; Holt Renfrew of Canada....Or, casual can mean *opposite*, the biggest, best shearling coat you ever saw. It has the big (a shawl) collar and important shoulders that are current news, the kind of look that keeps going for years. By John Rocha. About $1250. Charivari, NYC. Details, see last pages.

Eddy Kohli

when it's cold outside...

Even the most "active" jackets are different in design. And design is the operative word: these are thought-out looks with unexpected features, decorative details, interesting prints. *Right:* The subtle mingling of a black "paint-splash" print on taupe cotton on a zip-front jacket with quilting inside—round, roomy, utilitarian . . . very sophisticated. EuroHead from Head Sportswear. About $280. Mid-October at Scandinavian Ski Shop, NYC; Pepi Sports, Vail, CO; Snug, Park City, UT; Sun Valley, ID . . . More of the difference: fabrics you don't associate with outdoors. *Near left:* Comblice's short, straight-but ample "pullover" in lightly padded navy satin with the collection's signature cloud print; a small stand-up collar with leather drawstrings. Irresistible and light years from the "classic" outdoor [illegible]ing. About $760. Bergdorf Goodman; Woodward & Lothrop; Ultimo, Chicago; Loretta Blum, Dallas; Maxfield, Los Angeles; Holt Renfrew of Canada. And, from Courrèges *far left*, in a beautiful shade of blue cotton, a big-shouldered, padded jacket, with stitching at the waist and cuffs, an asymmetric zipper across the front. About $260. Available at all Courrèges Boutiques. Details, more stores, see next to last pages of this issue.

Eddy Kohli

when it's cold out, all we

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: in "finishing" the very finished dressing of the season, of the couture; getting the most from the most easygoing coats; dealing with big shoulders . . .

What hits you first about this season's new dressing (and much of the dressing in this issue): its purity—meaning its clean, unexcessive lines, its selectivity, its refinement. And nowhere is that purity more apparent than at the couture: an ultimate example with an influence that filters down to every level of dressing this season. When dealing with dressing this pure, this polished, this "perfect"—when determining what to wear with it—**you'll find that what looks best, head to toe, maintains the polish, the control, of the fashion itself.** The operative word is "finish."

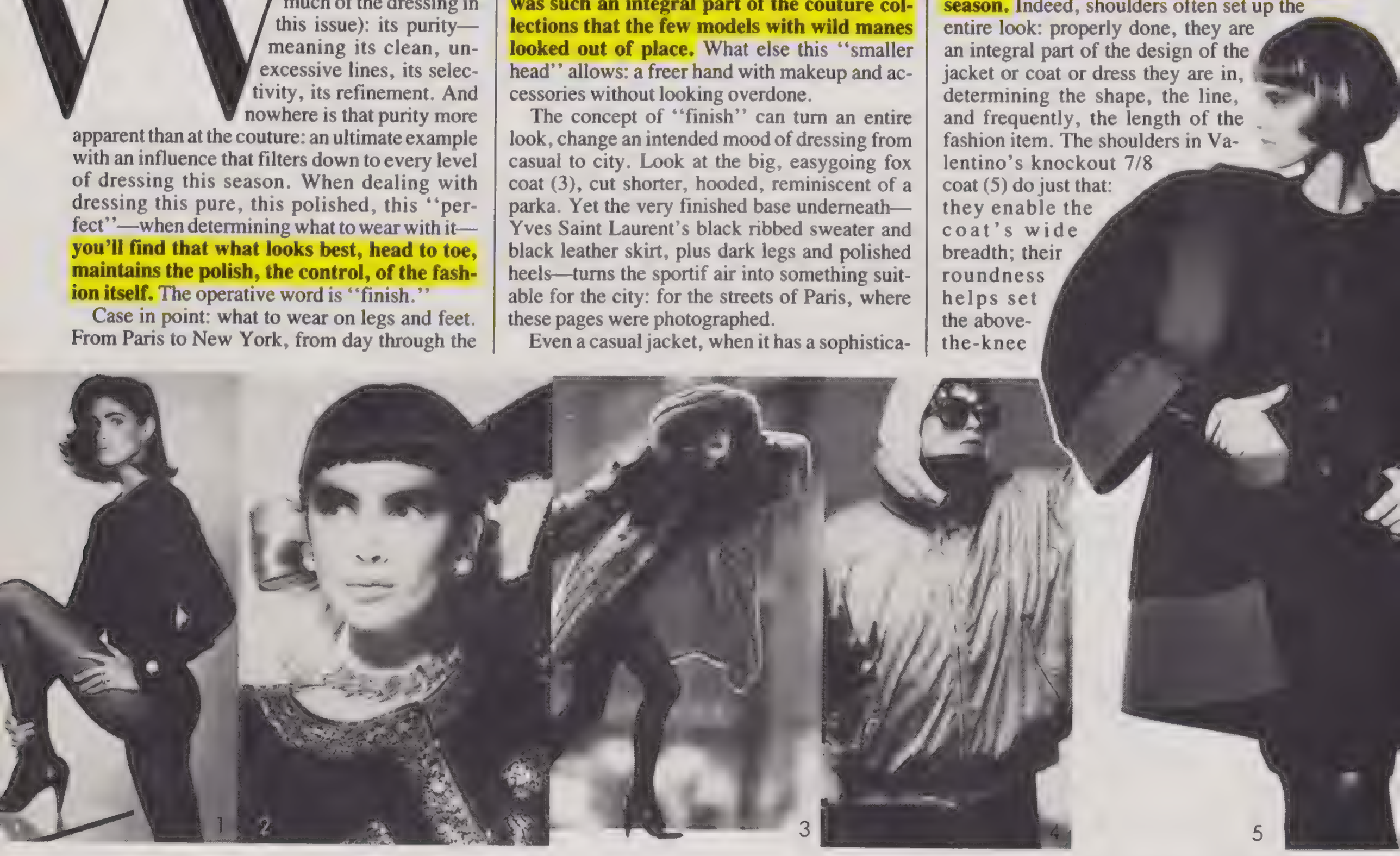
Case in point: what to wear on legs and feet. From Paris to New York, from day through the night, the shoes and the stockings that seem to work best with this season's dressing are black, in a variety of textures. You can see how black extends the long line of a look as lean and pure—and universal—as Donna Karan's black bodysuit (1). **Even when wearing a tweed skirt for day, a black stocking that's dense, opaque, similar to a fine silk knit and paired with a black shoe works the best.**

When it comes to the head, going for sleekness and control—for finish—works best too. It's the approach you see with Chanel's sequined evening tunic (2). A head of full or spiked hair could intrude on the purity of the line and compete with the dazzle of the beading. **Hair that's controlled—with a chignon, a bow, a scarf—was such an integral part of the couture collections that the few models with wild manes looked out of place.** What else this "smaller head" allows: a freer hand with makeup and accessories without looking overdone.

The concept of "finish" can turn an entire look, change an intended mood of dressing from casual to city. Look at the big, easygoing fox coat (3), cut shorter, hooded, reminiscent of a parka. Yet the very finished base underneath—Yves Saint Laurent's black ribbed sweater and black leather skirt, plus dark legs and polished heels—turns the sportif air into something suitable for the city: for the streets of Paris, where these pages were photographed.

Even a casual jacket, when it has a sophistication in color, fabric, and design, can turn into another kind of dressing. A jacket such as the one by Head (4), does just that. Designed to really "function," it might be found in an active-sports department. But with its unexpected dotted fabric—part of the trend towards darker or more neutral coloring in skiwear this fall; with its sensational big, soft shape; and with the attractiveness of its attached turtleneck, **a jacket from the sports department can be made to work for any casual occasion,** worn with a pair of trousers, lean pants or leggings.

The sense of finish that's emblematic of the season starts, one might claim, right at the shoulderline. **Whether they're rounded or squared, the subject of shoulders doesn't go away this season.** Indeed, shoulders often set up the entire look: properly done, they are an integral part of the design of the jacket or coat or dress they are in, determining the shape, the line, and frequently, the length of the fashion item. The shoulders in Valentino's knockout 7/8 coat (5) do just that: they enable the coat's wide breadth; their roundness helps set the above-the-knee length. Shoulders as masterfully incorporated as these are what to look for. With the pervasiveness of pads right now, you'll also find those to avoid—pads "stuck" in a garment, separate entities, afterthoughts not serving any design function. The effect is often ungainly, as artificial as a man's football-padded shoulders. **You'll also want to avoid treating the existence of a shoulder pad as a substitute for a good fit: it isn't.** Some things never change, and in this as in any season, the integrity of the line, the mastery of the tailoring, and the perfection of the fit continue as hallmarks of the best fashion. ▽



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VOGUE'S

HEALTH *style*

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Wspace "training"

hile NASA officials emphasized they were looking for a keen observer, not another super-fit astronaut, thirty-seven-year-old Massachusetts school teacher Sharon Christa McAuliffe wasn't taking any chances. She prepared for last summer's tryouts to be the first "ordinary citizen" aboard a space-shuttle flight by "continuing what I always do, going for a two-and-one-half-mile daily run, playing tennis once a week, and participating in local volleyball and soccer leagues." And came through the final two weeks of competition—which included thorough medical exams, strength-, flexibility-, and stress-testing, as well as interviews with NASA top brass and a "preview" of weightless and low-oxygen environments—with energy and enthusiasm to spare. What she hopes her experience will prove: "that nothing is outside your grasp if you're willing to attempt it."

spa bound? **Instead of relying on a spa to work miracles, the latest thinking says you should get into shape *before* you go. Not so much to look better in a leotard as to keep post-exercise achiness from slowing you down. What *not* to do, caution experts at Tucson's Canyon Ranch: attempt a one-week pre-spa "crash course" of nonstop dieting and physical activity. That kind of too-much-too-soon will backfire, robbing you of the stamina you'll want for enjoying spa life....**

BREAST PROTECTION

Aimed at urging every woman to take advantage of potentially life-saving self-health advice: Breast Cancer Awareness Week October 21-27 sponsored by the National Cancer Foundation/Cancer Care. In free booklets available at pharmacies and doctors' offices—and breast self-exam teaching clinics at participating YWCAs—the program will emphasize the importance of following current American Cancer Society guidelines:
• performing breast self-exams *monthly* after the age of twenty (recent Cancer Society surveys reveal one out of every three women failed to do so even *once* in the last year, with Hispanic-American women lagging even further behind);
• having breasts examined by a physician at least once every three years between age twenty and forty, annually from then on;
• having a baseline mammogram between thirty-five and forty, then every one to two years between forty and forty-nine, annually after fifty.

While Blue Cross/Blue Shield "credit cards" encoded with years-worth of medical records are still a future prospect, they have already sparked other innovative steps to protect travelers' health. In NYC, one dentist arms patients on-the-go with a single passport-size X-ray, the miniaturized equivalent of eighteen conventional versions, while anyone receiving pre-trip vaccinations at one Midwest hospital leaves with copies of her medical records plus tips on climate and sanitary conditions—and a list of English-speaking doctors—where she's headed.

Connubial dermatitis is the classification doctors have given to an occasional skin problem: a rash that first appears on a woman's cheek soon after the start of a new romance. The cause is not high emotion, it turns out, but an allergic reaction to an ingredient in some aftershaves (e.g., cinnamic alcohol). The "cure," as one dermatologist put it: "avoiding the aftershave—or the man."

TANNING SALON ALERT

Claims of "no eye goggles needed" have prompted a panel of experts to cry "False!" Remember: the danger of ultraviolet radiation—A or B—is the same indoors as it is in natural sunlight. If you won't go without a tan, always wear UV-screening eye protectors and limit skin exposure whether outdoors, or in a tanning salon....

WATER ALERT

Pure, clear water was once a health essential we all took for granted; recent reports of "hidden" contamination, though, have given some people cause for concern. Where to go to check on drinking-water safety: Start with the county health department. Many test local water without charge; if they do not, they'll refer you to a qualified laboratory (one New Hampshire lab will test water from anywhere in the U.S. by mail, provide sterilized sample containers and overnight water pick-up; contact Water Test, 1-800-426-8378). For help in putting test results into perspective, deciding on steps to improve water quality, free water-safety guides are available from the Environmental Defense Fund, 1616 P Street NW, Washington DC 20036, or from the Culligan Water Watch hotline (1-800-792-0092). For further details, these and other booklets to order, see the Healthstyle Guide on page 571.

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YOUR DIET: *the Cholesterol Controversy*

By Judith S. Stern, Sc.D.

Few nutritionists would disagree that men with high blood-cholesterol levels (250 mg/100 ml or greater) have increased risk for coronary heart disease and that diet can lower serum cholesterol. A seven-year study of 3800 men with cholesterol levels of at least 265 mg/100 ml has also shown that the men who lowered their cholesterol level by 26 percent with a combination of diet and a drug—cholestyramine—cut in half their incidence of heart disease in comparison with men whose cholesterol level did not change.

The American Heart Association has for years recommended to the American public—both those who are healthy and those with heart disease—a diet aimed at lowering cholesterol levels. The controversy is whether the majority of Americans, who do *not* have increased blood cholesterol, should be making major dietary changes—and especially women because, prior to menopause, our cholesterol levels and risk for coronary heart disease are relatively low.

Cholesterol, a waxy, fat-like substance, is found only in animal products. (There is *none* in fruits or vegetables.) We eat about 400 to 600 mg daily and make about 1000 mg daily, primarily in our liver. When normal people eat more cholesterol, their livers make less. If this balance does not occur, blood cholesterol rises and its excess plus other substances can build up in coronary arteries—and coronary heart disease can occur. Diets high in total fat and saturated fat are more potent than dietary cholesterol in increasing blood cholesterol.

Blood-cholesterol levels should be measured on a regular basis. When you get your regular physical exam, insist on being given the values. If the value is greater than 250 mg/ml, your physician may measure your HDLs and LDLs.

Cholesterol, like other fats or lipids, is not soluble in water or blood. In order for it to be carried in the blood, it is attached to a protein—a combination called a lipoprotein. Lipoproteins in the blood are classified by their relative weight or density. The more protein in a lipoprotein, the greater its density; the more lipid, the lower its density. Normal people have efficient mechanisms for removing cholesterol from the blood via receptors located on the surface of cells in the liver and other tissues. These receptors bind lipoproteins and make it possible for cholesterol to enter the cell and be used for essential functions. A diet low in fat and saturated fat, as well as certain drugs, can increase the number of receptors.

In terms of risk for coronary heart disease, the total amount of blood cholesterol is important but so are the amounts of low-density lipoprotein (LDL)—which carries most of the cholesterol—and high-density lipoprotein (HDL). High values of LDL are associated with increased risk of heart disease. High values of HDL are protective and can be increased by weight loss and exercise. In patients with heart disease and high total-cholesterol levels, diet can decrease total cholesterol and decrease the relative amount, or ratio, of total to HDL-cholesterol.

Why is this important? A recent study revealed that when the total/HDL-cholesterol ratio was *lowered* (i.e. total cholesterol was lowered; HDL, raised) in patients with coronary artery disease, there was no observable growth in coronary lesions over a two-year period. A *high* ratio was associated with lesion growth. The diet prescribed was low in fat but relatively high in polyunsaturated (P) and low in saturated (S) fat (the P/S ratio was at least 2), and low in cholesterol.

The question still remains, for the majority of us without noticeable coronary heart disease, *should* we modify our diets? Your cholesterol values may be used as a guide. If it is less than 200 mg/100 ml, I would not recommend modifying your diet. Robert Levy, M.D., professor of medicine at Columbia University College of Physicians and Surgeons, prescribes a cholesterol-lowering diet for his patients (not necessarily with heart disease) with values higher than 235 mg/100 ml. He discusses diet with his patients with values between 200 and 235 mg/100 ml—this is a more cautious approach than many doctors are currently using, but Dr. Levy feels that "diet is cheap, not dangerous, and works through normal physiological mechanisms that influence the number of lipoprotein receptors." It will take 3 to 6 weeks after a diet change for blood-cholesterol values to stabilize.

Important risk factors other than blood cholesterol include: a family history of premature heart disease, high blood pressure, diabetes, obesity, smoking.

Dietary Guidelines to Lower Cholesterol

1. If you are overweight, lose weight. (This is the most important guideline.)
2. Decrease the total amount of fat in your diet to 30 percent of calories. (Most of us eat about 40 percent fat calories.)
3. Increase the relative amount of polyunsaturated fat and decrease saturated fat. Aim for a P/S ratio of 2 (see Table) by balancing intake of high-P/S foods with low-P/S foods, e.g., if you have cheese in your chef's salad use corn oil in the salad dressing. And go easy on both.
4. Limit the cholesterol in your diet to only 300 mg per day.
5. Be physically active.

Judith S. Stern, *Sc.D., is professor of nutrition at the University of California at Davis.*

*Cholesterol and Fat Content of Foods**

Food	*Cholesterol (mg)*	*Fat (mg)*	*% Fat Calories*	*P/S Ratio*
Butter (1 T)	31	11.5	101	0.1
Cheeses, hard (1 oz) (i.e. Cheddar, Edam, Gouda, Gruyere, Muenster, Swiss)	29	8.0	69	0.1
Egg (large)	279	5.7	64.9	0.4
Milk (8 oz)				
whole (3.7% fat)	34	8.9	51.3	0.1
low fat (2.0%)	20	4.7	34	0.1
skim	5	0.4	4.2	—
Meat (3 oz, cut off visible fat, roasted or broiled)				
beef (sirloin)	77	10.6	46.8	0.8
chicken (roasted)				
breast (w/o skin)	73	3.1	19.6	0.8
dark meat (w/o skin)	79	8.3	52.0	0.9
ham	75	7.5	42.5	0.5
liver, beef	372	4.1	24.6	—
Margarine, regular, soft (1 T)	0	11.4	100	2.5
Oil, corn (1 T)	0	13.6	100	4.6
Seafood (3 oz)				
flounder fillet	43	1.1	8.1	2.1
oysters, eastern (5)	35	1.5	27.0	—
shrimp	90	0.8	9.5	—
tuna (in water)	54	0.7	5.8	—

*Adapted from: G. Leveille, M. Zabik, K. Morgan. Nutrients in Foods, The Nutrition Guild, Cambridge, MA, 1983.

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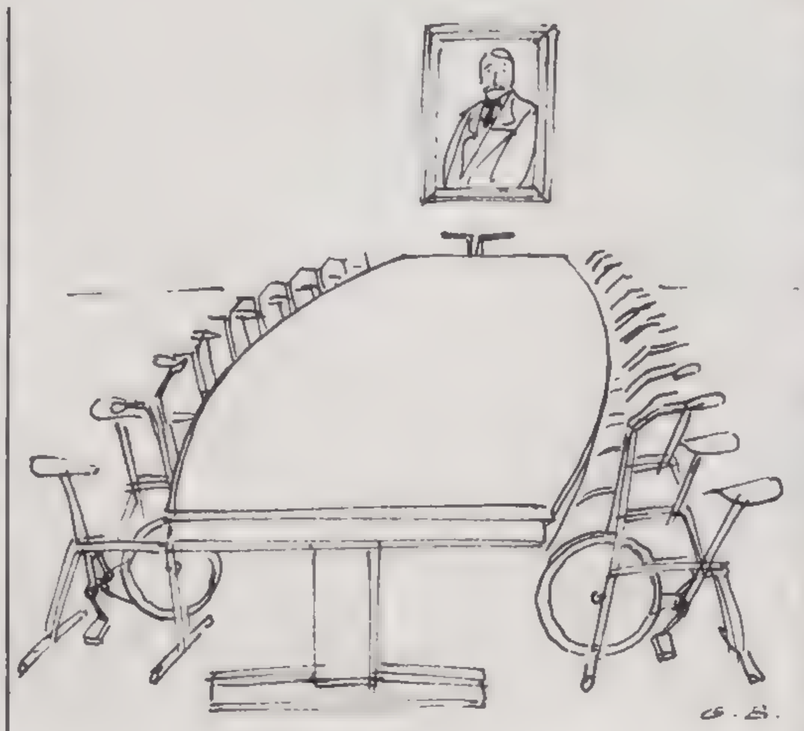
FITNESS AT WORK

Concern about our health means we have learned to eat carefully, watch our cholesterol and blood pressure, and to stop smoking. But we often overlook a key element in the health equation: our jobs. (One surprising fact: some experts say that the number-one indicator of longevity is our satisfaction at work.)

Corporations are just beginning to recognize the benefits of keeping people healthy, fit. "Most companies reward people for being sick," says Kenneth Pelletier, Ph.D., author of *Healthy People in Unhealthy Places* (Delta). "They provide health insurance and sick days but nothing if you stay healthy."

A newer idea: offering incentives to be well. One company has a system of "wellness pay"—a bonus for any month you



stay well. Other companies support health and exercise programs. One such, PepsiCo, has spent two million dollars on a fitness program. The return for some businesses: increased productivity, fewer sick days, improved morale.

Other alternatives: Providing an extensive fitness-and-health program through the facilities of a local YMCA (IBM does). Offering discounts at health clubs, sponsoring runs, or opening conference rooms at lunch hours for informal aerobics.

Another approach to good health: Having nutritious food available at work. "Health programs have a big effect on how people function at work," says Dr. Pelletier. "If you're eating well and are involved in an exercise program, you don't fatigue as easily, and you're more alert. You're also better able to handle job stress."

Corporate exercise programs make it acceptable to get up from your desk, take a break. Time spent in the gym can be productive—giving you more energy and drive for the rest of the day. Exercise itself also has direct medical benefits: resting heart rate is lower, blood pressure goes down, muscle tone improves; you often sleep better and lose weight. "There's a myth that people who are successful in a career have to sacrifice everything else," says Dr. Pelletier. "It's just not true."

—JANICE KAPLAN

osteoporosis: CANCELLED

By Melva Weber

It's true that most osteoporosis problems occur in the later years of life, but it's also true that the condition begins in youth. Margaret Bridwell, M.D., director of the University Health Center at the University of Maryland in College Park and health advisor to hundreds of college-age women, is also a practicing obstetrician-gynecologist. She counsels young women in such important gynecological concerns as contraception and sexually transmitted diseases—and osteoporosis. Says Dr. Bridwell, "Develop a life style that includes proper nutrition and exercise, continue that throughout your life, and you probably can prevent the severe bone loss and fractures of osteoporosis."

Exercise's effects Recent advances in knowledge of bone metabolism along with greatly improved technology for measuring bone mass have provided doctors with ways to diagnose oncoming osteoporosis, identify those with high risk of fracture, and take steps to stop bone loss. In an ominous paradox, osteoporosis has recently been detected in the very group of women one would least expect to suffer an early bodily breakdown—athletes and dancers.

A research group in Seattle, Washington, reports that in a test group of amenorrheic (nonmenstruating) women athletes, the average bone mineral density was equivalent to that of women more than fifty-one years old—in other words, bone losses were occurring that could lead to bone breakdown, particularly crush fractures in the lumbar spine, very prematurely. In fact, two athletes were already below the theoretical fracture threshold, in immediate risk.

Barbara L. Drinkwater, Ph.D. at the Pacific Medical Center and lead investigator in the report that appears in *The New England Journal of Medicine*, pointed out that lack of menstrual periods during endurance training is prevalent in women athletes, in some studies, as many as 43 percent; and 25 to 40 percent of highly trained women athletes have fewer than three menstrual periods a year. Physical activity can help maintain bone mass—it does in post-menopausal women—but exercise apparently does not protect younger women from bone loss when they cease menstruating.

Should women athletes curtail their strenuous training when menstrual periods stop? No, says the Seattle medical team. They'd like further research, checking different kinds of sports, the bodily stresses in each, and careful monitoring of athletes who are at potential risk.

Eating effects Evidence that low estrogen increases the requirement for calcium may lead to change in guidelines for calcium intake for special groups of women. One authority on calcium metabolism, R.P. Heaney, M.D., Creighton University School of Medicine in Omaha, Nebraska, has recommended a daily intake of one and one-half grams of calcium for those in low-estrogen states. It's possible that nonmenstruating women athletes need extra calcium, as do post-menopausal women with osteoporosis risks.

Milk is a recommended calcium source, according to Dr. Heaney and Robert Recker, M.D., also at Creighton, because it both retards bone loss and assists in bone renewal. Five eight-ounce glasses of skim milk (440 calories) would supply the suggested one and a half grams of calcium; but as it also supplies close to one quarter of many women's total daily caloric intake, supplementation should be considered—and discussed with your physician.

A different risk group, also mainly young women, are those with anorexia nervosa. A research team at Massachusetts General Hospital, Boston, studied a group of anorectic women patients and found osteoporotic bone losses. Their calcium intake, of course, was extremely low. Two of the women had the multiple crush fractures, back pain, and loss of height of aged osteoporotic women—before age twenty-five.

(Continued on page 561)

GUY BILLOUT

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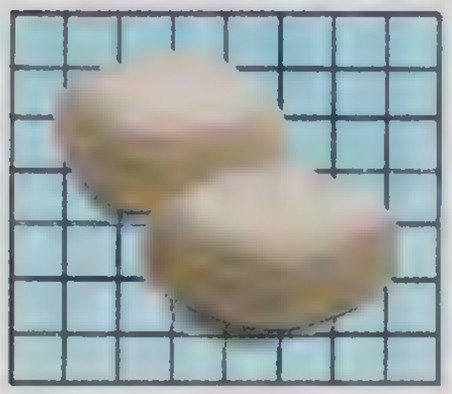

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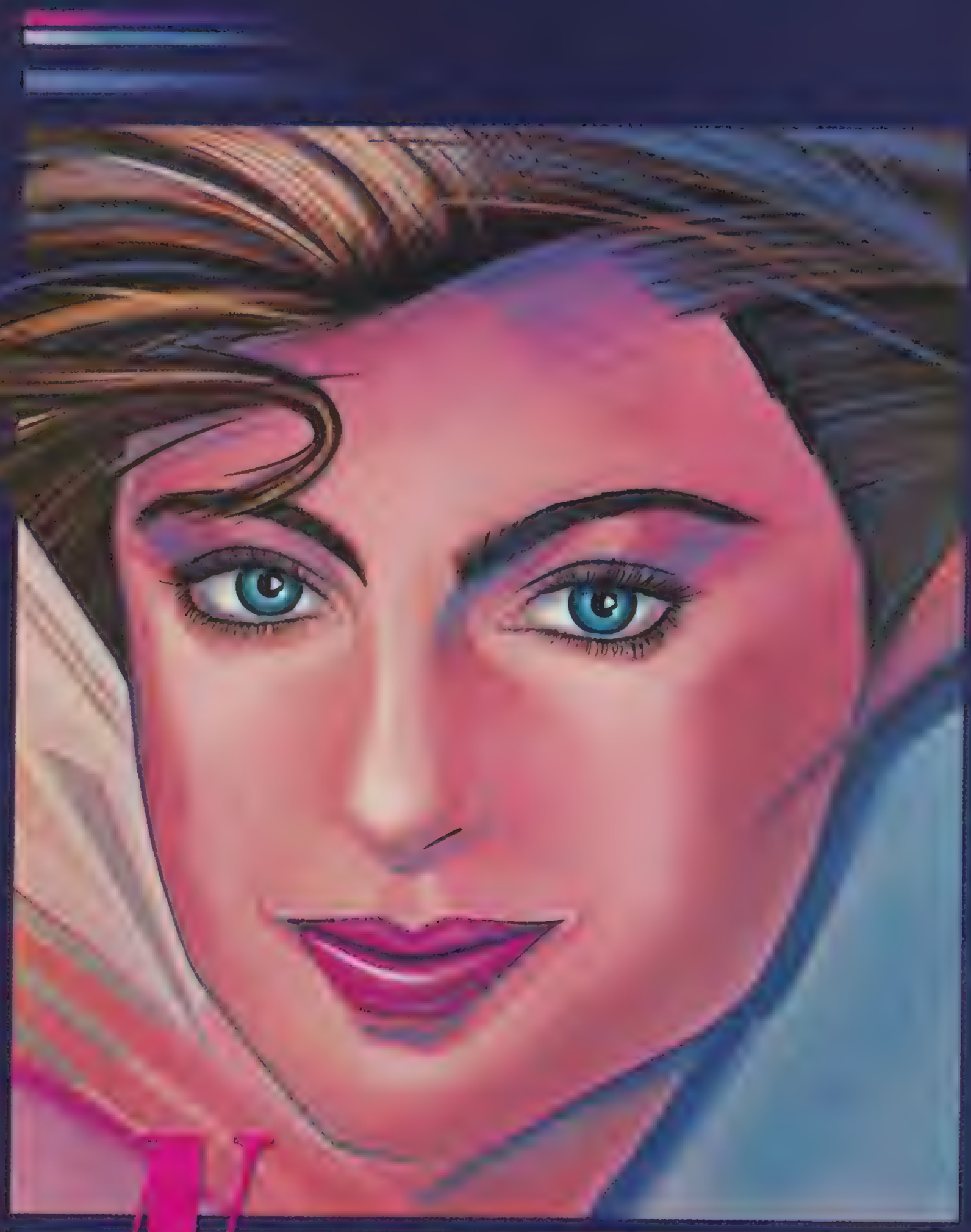

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(Continued from page 558)

Unlike the nonmenstruating athletes, the anorectic patients gained a degree of bone protection when they were physically active, the Boston researchers reported. Because treatment of anorexia often involves bed rest or restricted physical activity, physicians caring for these patients should be alert to the bone-loss potential and may consider encouraging exercise, as well as supplemental calcium or estrogen replacement.

Who is most vulnerable? ● Women, to a far greater degree than men. Type I osteoporosis, which usually affects vertebrae and wristbones and happens between ages fifty-five and seventy-five, occurs six times as often in women, according to Stanton H. Cohn, M.D., in his book *Osteoporosis: How To Prevent the Brittle-Bone Disease* (Fireside/Simon & Schuster). Type II osteoporosis, says Dr. Cohn, is a disease of older people between ages seventy and eighty-five, strikes twice as many women as men.

● Small, thin, light-boned, fair-skinned white women, especially those who smoke. Less bone mass to start with means losses can lead to the fracture point sooner. It's speculated that fat tissues produce extra estrogen,

STRONG BONES:

START YOUNG

TO STAY YOUNG

which acts to prevent bone loss. Light skin coloring may be related to absorption of vitamin A, which is easier in darker, more pigmented skin. Osteoporosis is rare among black people although some experts suspect it may increase as more black women remain slim into middle age and beyond.

● Family history. If there's osteoporosis among your close relatives, you should take preventive measures.

● Milk allergy. Lactose-intolerance people are likely to have insufficient calcium in their daily diet.

● Not enough exercise. Bone loss speeds up alarmingly when body activity is restricted, such as during hospitalization. Weight-bearing exercise (such as walking, running, cycling) is essential to maintain bone mass.

● Hormone balance. Estrogen deficiency, along with inadequate calcium intake, is recognized as a major cause of primary osteoporosis; so much so that an expert Consensus Development panel of the National Institutes of Health recommends that all postmenopausal women consider taking estrogen expressly for osteoporosis prevention, excepting some in whom estrogen is medically contraindicated. Younger women who have had hysterectomy with removal of ovaries have what amounts to surgical menopause, and may also need replacement hormones. ▽

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V10

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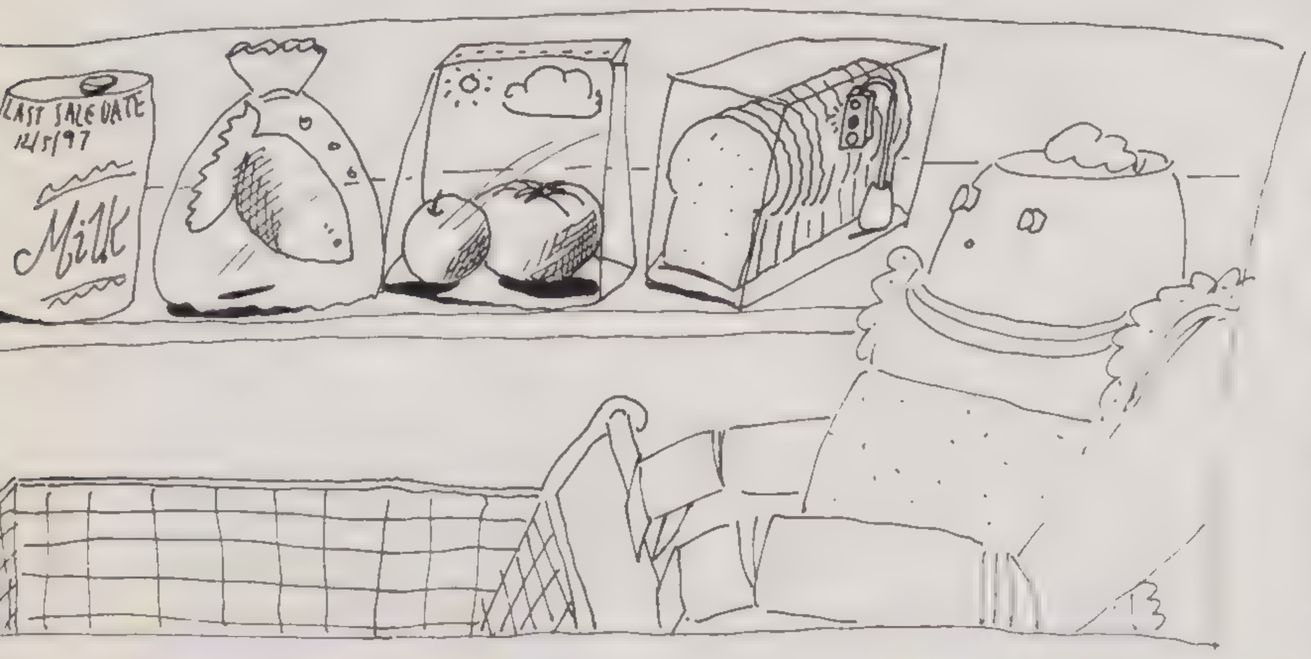
PAPER BOTTLES Used for juice and milk, aseptic paper bottles keep milk fresh *without* refrigeration for up to three months, juice for a year. How? Both packaging *and* food are sterilized at ultra-high temperatures; bottles are sealed so no air can enter.



POUCHED FOODS Flat air-tight packages of foil and plastic called "retort pouches," filled with food and processed at high temperatures in super-pressure cookers ("retorts"), have these pluses: they store a variety of foods without preservatives, additives, *or* refrigeration; take only minutes to reheat in boiling water—good for fast meals!

The nutritional advantage of pouched food: Studies with fish, for example, showed that while 25 percent of vitamin B_1 was lost when fish was canned, only 10 percent was destroyed when it was "poached" much more quickly in a retort.

GAS-PRESERVED FOOD By putting fresh food in impermeable bags with 40 percent air and 60 percent carbon dioxide—the same gas that makes soda fizz—bacteria-caused spoilage is slowed. Fish can be kept fresh for four weeks, chicken for six, and eggs almost indefinitely—all under refrigeration—with no discernible loss in flavor, texture, or nutritive value; eggs will even keep nine weeks without chilling. "Modified atmospheres," as they are called, now are used to transport wholesale amounts of food, soon may be made small enough for supermarkets, consumers.

A similar technology: "*micro-atmosphere packaging*" for fruits and vegetables limits the amount of carbon dioxide (generated by the fruit) that escapes and the amount of oxygen that can permeate the container. The result: ripening rate is slowed, allowing food—incredibly—to be unrefrigerated for months.

TIME-TEMPERATURE MONITORS that change color may soon be guiding your selection of perishables, eventually replacing "sell-by" dates stamped on packages. These monitors start out green (indicating freshness), turn yellow, then red as the food ages, is exposed to unsatisfactory temperatures.

FOOD IN A TUBE can be stored unrefrigerated, in some cases, for months. The process: both food and tube are sterilized, then package is sealed airtight. Long available in Europe, tubes are being filled with increasing numbers of foods in the U.S.—SUSAN LANG

THE DRY LOOK

How to get the most from your deodorant or anti-perspirant in these hectic times? First, pick the right product for you by recognizing the differences between them.

Deodorants contain a scent to mask odor and also an agent to inhibit odor-producing bacteria, but they don't stop wetness. Most anti-perspirants contain aluminum and/or zirconium salts that can stop perspiration by up to 70 percent, *and* they also reduce or eliminate odor. Many women prefer anti-perspirants, though they usually can use deodorants more effectively than men, because although women have a higher density of sweat glands than men, male sweat glands are up to five times more active. For maximum protection apply anti-perspirants both morning and night every day; effectiveness diminishes if you skip a day. In the morning, apply deodorants twice, allowing a few minutes "drying time" between applications. Clothing stains could be signs of overuse.

MERLE NACHT

Additional information about Zyderm® Collagen treatments for discussion with your physician.

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As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on seven years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

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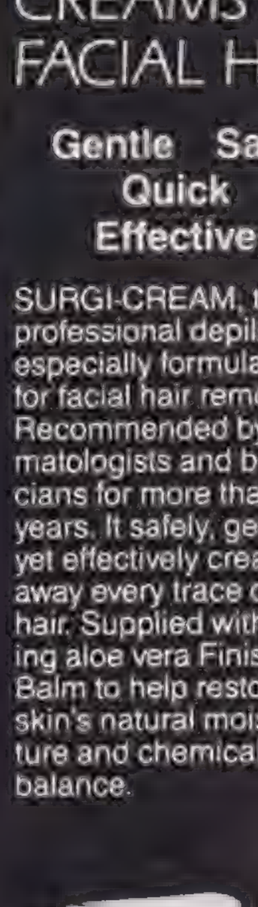

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EXTENDED-WEAR LENSES: A CLOSER LOOK

Today, nearly three million Americans—mostly women—out of an estimated fourteen million soft-contact-lens users now wear contacts that they can keep in their eyes for up to one month at a stretch. But while extended-wear lenses (EWL) are convenient and comfortable, there is growing evidence that they increase the risk of serious eye infections and sight-threatening corneal ulcers *if* they are improperly prescribed, fitted, or disinfected. Chairman of ophthalmology, Georgetown University Medical Center, Michael Lemp, M.D. warns, "The problem is so severe as to be a serious health hazard."

While more problems from EWL are being seen simply because more people are wearing them, patients with complications are frequently those who received poor medical supervision and follow-up care. And advertising often gives the false impression that extended-wear lenses are simply trouble-free alternatives to eyeglasses.

"Keeping in lenses twenty-four hours a day, seven days a week, lowers the cornea's resistance to bacteria which can and do grow on the lens," explained Peter Laino, M.D., clinical associate professor of ophthalmology at New York Hospital–Cornell Medical Center. "Tears which normally flush and cleanse the eye get trapped in pools beneath the contacts." Contaminated mascara and home-prepared saline solutions also have been implicated as the source of bacterial infections.

Most of the patients with EWL complications fall into two categories: the elderly (ability to fight infection declines with age) and younger persons—often, women in their twenties—who don't clean their lenses properly, leave them in too long, and ignore problem signs such as redness, a change in vision, itching, or discharge. Dr. Lemp advises anyone with these symptoms to remove the lenses and get an immediate eye exam.

Too often, wearers have not been told *how* to care for lenses. The disinfecting solution should be used after the lenses are thoroughly cleansed. A weekly or monthly enzyme treatment will help reduce protein deposits, which provide a breeding ground for bacteria.

The real key to preventing problems is to screen out those who shouldn't wear EWL—people with deficient tear production, recurrent eyelid infections, some people on oral contraceptives, with bad allergies or hay fever, who are not hygienically motivated, or are unable to return for periodic eye exams.

If you see well, feel good, and look good, chances are you are wearing well-fitting lenses. But remember Dr. Lemp's advice, "When in doubt take it out." To find a qualified doctor near you, call The Contact Lens Association of Ophthalmologists, 800-821-0787.

—RITA LAZARONY DABICE

By 1990, experts predict, many Americans will work four-day weeks, enjoy three-day weekends—more time for fitness/relaxation pursuits . . . .

baby prep

An informed health consumer is the best health consumer, and the same goes during pregnancy. Here, advice from Donna O'Hare, M.D., clinical professor of pediatrics, New York University School of Medicine:

- *Liking your obstetrician is not enough. Ask where he/she went to medical school, was trained, certified, plus present hospital and teaching affiliations. Reluctance to provide this information signals a problem.*
- *Ask the doctor how he/she manages the twenty-four-hours on call. Can you meet the doctors who cover for yours? Are your records available at the hospital to these other doctors?*
- *Ask who will be called in if there is a problem with mother or infant. Is the hospital able to handle most complications? No one wants to dwell on what might go wrong, but, usually, knowledge equals calm.*

Editor's Note: *An excellent resource that works in tandem with excellent medical care—"The Complete Handbook of Pregnancy" by George B. Feldman, M.D., with Anna Felshman, M.D. (Putnam)—guides a woman through genetic counseling, nutrition before conception, postural and emotional changes during pregnancy, shaping up after childbirth (with illustrations)—should be required reading, especially for first-timers.*

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Q&A

Easy bruisability syndrome . . . knocking noisy knees . . . apple a day? it depends . . .

My skin bruises easily. What does this mean, and what can I do about it?

There is a common, harmless condition called "easy bruisability syndrome" that affects primarily women after the age of puberty, according to Robert Auerbach, M.D., associate professor of clinical dermatology at the New York University Medical Center, who added that, after the age of fifty-five, the skin of both men and women tends to bruise easily. "But when it's of recent onset before that age, it should be checked out to make sure you don't have certain blood or blood-vessel diseases." This can be done by going to your internist or dermatologist for a simple blood test.

If you have easy bruisability syndrome, "there's nothing you can do about it other than trying to avoid banging yourself," said Dr. Auerbach. Nor is there anything you can do to speed the fading of a bruise. A bruise takes about a week to go away, depending on how hard a bump you received, and its location—lower legs are slow to heal, arms take less time. But you can use ice to relieve the pain, makeup as camouflage.

When I exercise, my knees make a cracking sound, but I feel no pain. Should I stop exercising? See a doctor?

"Lots of people complain that their knees creak and crack, and lots of joints crack normally. As long as it doesn't hurt, and is not associated with swelling, it's usually not a problem," said Elliot Hershman, M.D., consultant in sports medicine and athletic trauma at Lenox Hill Hospital in New York City. "The cracking can be the result of irregularity of the joint surfaces, tendons or ligaments sliding over bony prominences. It's when cracking is associated with discomfort or abnormal sensations and causes you to stop what you're doing that you should consult an orthopedic surgeon or a sports medicine doctor."

If you find the knee-cracking simply annoying, Dr. Hershman suggests that you try wearing elastic knee braces or supports, and do stretching or strengthening exercises, focusing on strengthening front and back thigh muscles with exercises such as straight leg raising: Lie on the floor on your back, small of back pressed to floor, and lift your legs—one at a time—six inches off the ground, repeating 50 times each leg. A good knee stretching exercise (for healthy knees only): Standing, bend one knee so you can grab hold of your foot behind you (heel near buttocks), then, abdominal muscles contracted, buttocks tucked—being careful not to sway your back—lean head and shoulders back. *Never* do deep knee bends, warned Dr. Hershman: "Deep knee bends are not a good exercise for anything, certainly not for knees."

I've heard that brown spots on apples are bad for health. Old wives' tale or true?

According to Brian Morgan, Ph.D., assistant professor of nutrition at the Institute of Human Nutrition, Columbia College of Physicians and Surgeons, "Brown spots in apples are potentially hazardous—there is some data to indicate that they contain carcinogens."

When apples fall to the ground, they can become bruised and develop a mold called "patulin," though the apple doesn't look moldy, explained Sara Henry, Ph.D., toxicologist for the FDA's Center for Food Science and Applied Nutrition. "Patulin is produced by the same molds that produce penicillin, but it seems to have negative rather than beneficial effects."

Dr. Morgan emphasized that you would probably have to eat a lot of brown spots to have a toxic effect; and since the mold affects only the bruised area, the rest of the apple is safe—just cut off the spots before cooking or eating. Said Dr. Henry, "It's not only more healthful, the apple will taste better, too." ▽

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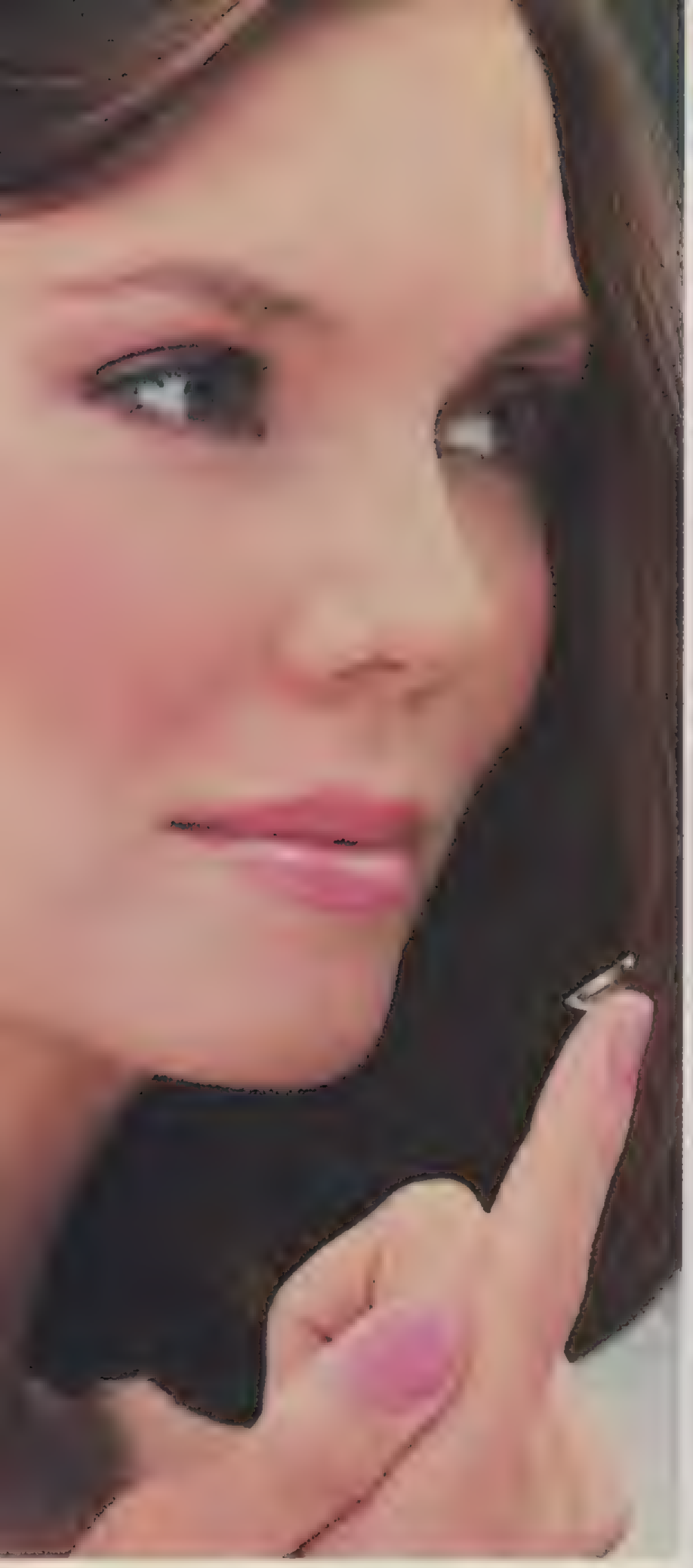

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HEALTH *style*

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Every diet program has its two-hundred-pounds success stories, but the one that also helps a woman to tackle those last, lingering five or ten pounds—for good—deserves real praise. Enter the Diet Center, a sound, low-calorie diet backed by a motivating, one-on-one program (daily weigh-ins, counseling at least once a week) that's appealing to more and more busy working women. Here, what four of them found most helpful . . .

■ The hot-water-and-lemon-juice habit half an hour before breakfast.

■ To maintain stamina, it helps to divide breakfast in two: bran muffin (Diet Center regulation) at 7:00 A.M.; an apple at 10:30 A.M..

■ Variety: a salad packed with red lettuce, bibb lettuce, endive; arugula, basil, or watercress; red, green, and yellow peppers; radishes. For dessert, blackberries, raspberries, strawberries, blueberries—colors and textures become as important as taste.

■ Lemon juice as salad dressing is boring, but one woman notes that a mixture of the Diet Center's dressing "spiked" with a bit of Dijon mustard and a shot of Tabasco is close to the "real" thing.

■ Because restaurant portions tend to be too large, cut the entrée in half. (When feeling particularly weak-willed, ask that the extra half be taken away as soon as served.)

■ Order lobster (no butter) or shrimp steamed in the shell. Both take time to eat, are difficult to overeat.

■ Giving up eating sugar instantly gives more energy.

■ When traveling, compensate for possible overeating by exercising every day in the hotel gym or following the hotel's jogging map (terrific way to see a city).

■ Continue to weigh in at the Diet Center even after reaching goal weight. Says one woman, "When I've overeaten, I report the truth, and the counselors help me to get back on track."

■ Another: "I bought a lot of clothes that look best on a slim body."

STATISTICALLY SPEAKING

Each day, Americans scrub their teeth with 550,000 pounds of toothpaste—almost 2.5 million tubes. And each day, dentists see one million patients—twelve times the crowd at the Super Bowl.
—from "In One Day" by Tom Parker (Houghton Mifflin Company)

staying in love

Falling in love is easy, but maintaining a healthy, lasting love relationship is much more complex. According to Salman Akhtar, M.D., professor of psychiatry and human behavior at Jefferson Medical College in Philadelphia, there are several elements essential to staying in love. These include:

● *Sensuality*. Just as important as a good sexual relationship is "the ever-present, unspoken awareness of a mate's gender as complementary to one's own," says Dr. Akhtar. A glance, a touch, a smell can trigger this sensual awareness between lovers.

● *Concern* and *Curiosity*. The truly concerned lover shows a devoted, unselfish interest in her mate, especially when it is not convenient or rewarding to do so—when the other person is ill, for example. Concern is fostered by curiosity about the partner's thoughts and feelings and a willingness to really listen to what he says.

● *"Optimal distance."* In mature love, two individuals are close, yet separate. Love does not mean 100 percent togetherness, notes Dr. Akhtar, who quotes poet Kahlil Gibran: "Sing and dance together and be joyous, but let each one of you be alone . . . the oak tree and the cypress grow not in each other's shadow."

● *Constancy*. Quite simply, this means "the ability to tolerate the loved person's 'warts' and continue to love him even when he is sick, late, or driving badly," says Dr. Akhtar.

● *Respect*. The deepest form of respect is recognizing that a mate has a fundamental right to be who he is and to live his life in his own way. In short, don't try to change him.

● *Empathy*. In a mature relationship, says Dr. Akhtar, each partner should intuitively be able to experience what the other is feeling and respond to it, whether it be recognizing that your mate is tired and wants to leave a party early or tuning in to his sexual needs and pleasures.

● *Enhancement*. Lovers should be able to grow in a relationship through a mutual sharing of skills and interests, so that each one's life is enhanced by having experienced the other.

—PHYLLIS LEHMANN

Your Well-Being

BY BARBARA LANG STERN

Make yourself heard: how to keep the ear of an unwilling listener

There's a modern myth about communication which suggests that if you just know the *way* in which to say something, anything can be discussed, anyone can appreciate your point of view. Certainly adept handling *can* help a person open up and even change attitudes; but if the person later feels tricked and outmaneuvered, you may have permanently lost his or her trust and willingness to negotiate. When someone is too busy, uninterested, or especially when someone feels too threatened by a discussion, your first obligation may be to honor and respect that person's inability or unreadiness for open communication at that time. The key is to recognize another's signals, yet not to give up too easily.

Suppose, for instance, you have something you want to say, and you try your best to choose the right time, place, and manner of saying it. You use the I-messages we all know about to state your feelings in a non-accusatory manner. You're not out to blame, but to explore and resolve a problem. But the person you're talking to suddenly changes the subject; becomes inattentive; announces "I don't want to discuss this"; or makes light of it: "Come on, where's your sense of humor?"

Your natural reaction is to feel frustrated and angry. Yet your predicament is common and shouldn't necessarily end the discussion.

"When you start talking to someone who doesn't want to hear what you're saying, he or she almost always will find a way of *blocking* your message," says Hendrie Weisinger, Ph.D., licensed clinical psychologist and author of *Dr. Weisinger's Anger Work-Out Book* (Morrow, available late October). "You may give up in disgust, or get side-tracked ('There's nothing wrong with my sense of humor . . .'). Or you might start repeating faster and louder. What you probably don't realize is that the 'blocking gambit' is a defense being used because the other person feels threatened by what you're saying. The angrier or more insistent you get, the more you escalate the problem and *justify* the other's reluctance and defensiveness: 'Look how she's acting now,' thinks the defensive person about you. 'I don't want to get involved with her!' "

As soon as you sense someone becoming unresponsive to what you're saying, Dr. Weisinger suggests you ask yourself: How am I threatening this person? How can I say this *differently* so I'll get a different response? How can I say this so his self-esteem is not on the line? Will it help if I don't demand that someone admit a mistake but rather stress doing better next time? Will it help if I generalize: "A lot of people seem to have this problem you have. . . ." *How would I want the message said to me?* Dr. Weisinger offers examples for handling defensive blocks:

Another's defense: Change of subject or lack of attention.

Your response: "How are you feeling as we're talking now?" Or, "What do you think about what I've been saying?" Ask "how" and "what" rather than "why." "Why" questions, as in "Why aren't you paying attention?" elicit "because" answers and blaming.

Defense: "I don't want to discuss this."

Response: "Okay. Can you tell me what's making it difficult for you to talk? Do you feel I'm being unreasonable?" If you can get the other person's perspective, you can begin to negotiate. If the person *again* refuses, you might say, "Okay, maybe another time." You're letting the person save face but you're not giving up. Depending on circumstances, you might add, "I guess you know that eventually we need to talk about this so our relationship can get back to where it was."

Defense: Tears, to avoid hearing a boss's criticism, for example.

Response: "I can see this is painful for you." You can empathize with another's distress without feeling guilty or backing down. "Would you like a few minutes to regain your composure and then we can continue?"

Defense: Laughing it off; "Where's your sense of humor?"

Response: "You're right, this isn't a joke to me; I need to reach an understanding with you about . . ."

The goal, sums up Dr. Weisinger, isn't to force conversation, but to make a second attempt at communicating after the first is rebuffed. "Often the effort will succeed, enabling you and the defensive person to develop confidence and courage as you learn that the experience wasn't overwhelming."

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(Continued from page 514)

unnerving because they carry him beyond the boundaries that are usually respected as the limits for actors on the stage and into the area where the theater becomes challenging and unpredictable and, perhaps, even frightening. In *True West*, Malkovich demonstrated that he had what the best actors must have, and what is, maybe, rarer even than that quality which Tynan mentions—he has the ability to transform the stage into an arena where real events take place.

But if Malkovich was brazenly theatrical as the menacing bully in *True West*, it was the painful delicacy and restraint of his acting as Biff in *Death of a Salesman* that was so startling. As Biff, who is usually portrayed as a bratty extrovert, Malkovich turns the violence that he projected in *True West* in on itself. "Lee thinks he's fine," Malkovich explains. "He believes that he is right on top of it and everybody else is an asshole. But Biff is not fine. Biff is very troubled. He feels very inadequate and torn. If I'm up there as Lee I'm thinking that I may mess you up in a second just for the hell of it. Just hose you down. Biff is much too insecure about himself to ever blame anyone else. Lee is always trying to get what he wants, but Biff has no idea what he wants and is trying to find out. I don't think he ever believed in the product that Willy was selling."

But in spite of the praise Malkovich received for his performance of Biff, which at times threatened to overshadow Hoffman's portrayal of Willy Loman, Malkovich feels that he never really got the character. "Biff was hard to live with," Malkovich says. "I could do Lee twenty-five times a week and never feel it. I mean, who doesn't want to beat people up and tear up the room? But while I was doing Biff, I often thought, boy, if I didn't have these damn lines I wouldn't know what this guy was feeling."

As an actor, Malkovich gets away with choices that few other performers could get away with. As Al Rockoff, the slovenly photographer in *The Killing Fields*, his greatest moment comes when, while waiting in a makeshift darkroom for Dith Pran's passport picture to stabilize, his emotions spill out into a round of tiny, explosive jumps. In *Eleni*, opening later this fall, Malkovich plays Nick Gage, a bureau chief for *The New York Times* who is obsessed with his personal mission to hunt down the men who, during the Greek Civil War, broke up his family and killed his mother. As Gage, Malkovich is watchful and understated, but he manages to create around himself an atmosphere of barely contained feeling, of tantrums and messy squalls roiling just below the surface.

"Peter Yates and Steve Tesich, the director and writer, didn't want Nick Gage, the real Nick Gage, or even a facsimile of him," Malkovich explains. "And Nick isn't really in the book at all. His character doesn't say fifty words. He simply tells the story. So one of the great challenges was to try to maintain the tone of the book and make the character clean and detached. This is something that Gage wrote over a long period of time, and I think that any emotion he felt had to be very deeply suppressed or else he would have gone pretty mad. If you're writing about some ignorant totalitarian fucks who murdered your mother, you can't have that rage up there right above your eyes for eight years. At that point, you become a psychopath rather than an artist."

Most actors are usually as much in the dark about how they do what they do as the audience is. And Malkovich claims to be no exception. "I'm not terribly articulate in many ways and particularly when it comes to what I do," Malkovich says. "And, at the risk of sounding like Holden Caulfield, I don't know if I would talk about it even if I could.

"I don't know, I mean, things occur to me," he adds. "I will rarely sit down and think something out because, if it doesn't come to me instinctively, chances are I'm in trouble."

But at a climactic moment like the one in *Death of a Salesman* when Biff and his father embrace—which is thought to be one of the most revelatory moments in American theater—"there are a million things going through my mind," Malkovich says. "Primarily, what I'm thinking is that I'm glad that's over with because it's tiring. Or because it was bad. Or maybe, on a good night, that it was presentable. Maybe I'm thinking that tickets are $50 and that was about seven dollars' worth. Or sometimes I'm feeling a lot of sorrow for these people.

> *"I wasn't sure if the stage could contain him"*

"I'm a very emotional actor in one way, but extremely technical in another," he explains, gathering momentum, and surprising himself with his own loquaciousness. "If I'm in charge of something—which isn't to say that it's good or bad—I'm very much outside of it. I'm doing what I feel but I'm watching what I'm doing. At the same time, I'm emotionally involved. That's a given. If I'm happy as a character, I feel happy. I physically feel it. And I physically feel pain if the character's in pain. I don't know how you can act if you don't have that. To me, that's like being a writer and not knowing the alphabet."

Warmed up on that subject, Malkovich volunteers his preference for stage over screen acting. "I always find the theater infinitely more real," he offers. "I feel less free in front of the camera because film is very anti-impulse. I like to tinker and try out different things and that's harder in film. I don't want to sound critical of film; I'm just not very experienced at it. Brando is a great, though lazy, screen actor. Dustin is great, too. I'm not. It's not, so far, what I do best. It's not my native tongue."

Brando's name pops up frequently beside Malkovich's, along with Dean's and Pacino's and De Niro's. The comparisons to Brando, though, are most appropriate. Though his appeal is less explicitly sexual, Malkovich has the same kind of swaggering confidence and power that Brando had. And he has Brando's vulnerability. Whether his style will strike a chord with audiences the way Brando's did remains to be seen. But, since Brando, perhaps only De Niro, around the time of *The Godfather, Part II*, has accumulated the kind of acclaim and raised expectations the way that Malkovich has. And perhaps it is the attempt to live up to those standards that has led to his present state of exhaustion.

"That praise isn't lost on me," Malkovich admits. "And I know that I can be a pretty good actor. But on one level I understand Brando's disdain for acting. I'm sure that at one time he had a great passion for acting. But talent is a funny thing. You're no more responsible for your talent than the man in the moon. Sure, you can work on refining it, but while you're learning your ABCs, this guy's writing poetry. The worst thing of all is to be like Brando and have this massive talent, and then just lose interest. On the other hand, what was left for him to prove? Once you do *Streetcar Named Desire* and *On the Waterfront*, and you're twenty-five years old, what else is there?

"Sometimes I think my work is unimportant and I wish I could do something else" Malkovich adds, wearily. "Part of it is that I've worked so much recently, and have concentrated so much on whether it was good or not, that I've at times forgotten why I'm doing it or what I'm trying to say. I know that there will be a time when I won't have so many options. And that's OK. I don't think I'll be devastated. I just hope that my ego won't be so out of whack that if I have a week off I'll think that my career's over."

Malkovich appears to be more than a little suspicious of his own burgeoning ego. Maybe it was ego and ambition that carried him away from Chicago and the Steppenwolf Theatre and the pleasure of working with a close-knit group of friends. During the day, he would drive a school bus or work in an office-supply store and, at night, perform with the small company whose goals he believed in. Maybe that's better than working with Dustin Hoffman or Robert Benton. And if you're overextended and tired, maybe you begin to look back at those days nostalgically, as a kind of childhood idyll. "I went back there recently to direct Lynn Siefert's *Coyote Ugly* and . . . well, I had a terrible time," he says. "Actually, I had a good time and a terrible time, just like I always did. I find it harder now to relax, but, still, I may do it again in a couple of months."

Malkovich says that he doesn't know what he's going to do next or where he's going to do it. For a moment, he just stares off into space, his eyes glazed over, like Lee's in *True West*, and I remember the speech Lee gives about Kirk Douglas and his horse from *Lonely Are the Brave*. About when the horse dies and you see Kirk Douglas' eyes. "And his eyes die. Right inside his face. And then his eyes close. And you know, he's died, too. You know Kirk Douglas has died from the death of his horse." It's an odd speech—funny and beautiful. But when Malkovich performed it what I remember most is how tiny his voice became and how, for an instant, the audience seemed to stop breathing in order to drink in every word. At that moment, I realized that the best actors are great storytellers. They make you see what the writer has written by taking it inside themselves and retelling it according to their own experiences. Malkovich's stories are unlike anyone else's. Telling them, he holds you spellbound, in the palm of his hand, with a voice that promises that at any moment you may leave the main road and venture into territory you've never seen before. ▽

liechtenstein

(Continued from page 516)

promises to be New York City's most dazzling exhibition of the season. The show consists primarily of European paintings from the fifteenth to the mid-nineteenth centuries, Renaissance and Baroque sculpture, firearms, and porcelains. Among the highlights: nineteen paintings by Peter Paul Rubens, five by Anthony van Dyck, and a magnificent French Rococo carriage.

Unlike directors of large public museums, the Liechtenstein princes have never felt an obligation to make their collection encyclopedic or even representative of all the major schools of European painting. They have acquired according to their differing tastes and ideals, yet the totality of the collection is surprisingly homogeneous.

The first prince, Karl von Liechtenstein (1569-1627), was the confidant to Rudolf II, the Hapsburg ruler of the Holy Roman Empire. In 1608 Karl was rewarded for his loyalty to the Hapsburgs by being elevated to princely rank; later, as Imperial Governor of Bohemia, he presided over the execution of rebel leaders and confiscated their property on behalf of the Emperor. What we now call "uncertainty in the real-estate market" enabled him to buy many properties at bargain prices, thereby laying the economic foundation for the Liechtenstein dynasty.

His son, Karl Eusebius von Liechtenstein (1611-1684), is usually credited with founding the family picture collection. Influenced by the Italian manner of hanging pictures together in a gallery of their own, he installed his collection in 1654 in a vaulted hall in his primary residence, the Schloss Feldsberg. He favored the works of Flemish and Dutch masters, but he also acquired art of an earlier era, including an "Adoration of the Magi" attributed to the early Netherlandish artist Hugo van der Goes.

Prince Karl Eusebius left this message to his heirs: "To lavish one's means on rare and good, beautiful and nobly elegant things is honorable and praiseworthy, since an everlasting, great, and truly superior memory remains behind you; but to throw away money on bad and imperfect things is plain foolishness."

His son, Prince Johann Adam (1657-1712), followed this advice to the letter, becoming perhaps the most important collector in the history of the family. He outdid his father by commissioning not one but two palaces in Vienna. An exemplary Baroque prince, he was prone to an extravagant, courtly style of living and favored large, imposing paintings with grandiose subjects, even commissioning life-size portraits of six of the family's most prized stallions.

It was Prince Johann Adam who initiated the family's extraordinary holdings in the art of Rubens—nearly thirty works. In 1693 he bought Rubens' entire cycle of eight large canvases (initially intended as cartoons for a series of tapestries) depicting the heroic exploits of the Roman consul Decius Mus (c. 340 B.C.), who sacrificed himself in battle for the glory of Rome. This spectacular cycle is sure to be one of the star attractions in the Metropolitan's show. Rubens' masterful composition of "Decius Mus Killed in Battle," which is more than sixteen feet wide, virtually sucks the viewer into a horrific scene of ferocious carnage, amid a centripetal array of lunging warriors, plunging lances, and rearing horses.

Prince Joseph Wenzel (1696-1772), a nephew of Prince Johann Adam, was a dashing military hero and field marshal, an eminent diplomat, and almost as great an art collector as his uncle. A man of imperious ambition, pride, and honor, he displayed a boundless talent for playing the *grand seigneur*. In December, 1738, Prince Joseph Wenzel in his role as the Hapsburg envoy to France dazzled Parisians as he made his ceremonial entry into the city before proceeding to Versailles. He rode in one of a set of five opulent carriages, all made in the French Rococo style and among the most sumptuous ever seen. The sides of the majestically proportioned carriages were extravagantly decorated with carved gilt wood, gilt-bronze mounts, and painted with cherub-filled allegories of the elements and the four seasons in the manner of François Boucher. The interiors were upholstered in red velvet with gold embroidery. The one surviving carriage will be among the most stunning items in the exhibition, destined to arouse almost as much awe among blasé New Yorkers as it did when it clattered across the cobbled streets of eighteenth-century Paris.

The Hapsburg emperor Charles VI rewarded Prince Joseph Wenzel for his success in Paris by naming him to the *(Continued on page 572)*

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liechtenstein

(Continued from page 571)

Order of the Golden Fleece. To commemorate the honor, the prince had himself painted in full regalia, including the purple mantle and a jeweled gold collar chain. The portraitist was Hyacinthe Rigaud, whose fame among European aristocracy was secured by his resplendent images of Louis XIV, the Sun King. The prince not only paid handsomely for the portrait but also tipped Rigaud with a magnificent diamond-studded gold snuffbox.

As worldly, cultivated, socially ambitious men who preferred the glittery court life of Vienna, the Liechtenstein princes were traditionally rulers in absentia. The present reigning sovereign, His Serene Highness Franz Josef II, seventy-nine, is the first Liechtenstein prince to take up permanent residence in the principality. He has had the good fortune to possess the Liechtenstein art collection at its largest, and the misfortune to witness the drastic shrinkage of the family's territories through two World Wars. Prince Franz Josef moved to Vaduz shortly after Germany annexed Austria in 1938 in order to emphasize his country's neutrality. Realizing he must prevent his art from falling into the hands of the Nazis, he spirited his masterpieces away from Vienna to various hiding places. By the time the Germans surrendered, all of the Liechtenstein art had reached the castle in Vaduz.

Last year, Prince Franz Josef delegated most of his major powers to his eldest son, H.S.H. Hereditary Prince Hans-Adam. The forty-year-old hereditary prince is tall, lanky, and good-looking with prematurely grey hair, a degree in political economy, and a godfather none other than the late Pope Pius XII. Prince Hans-Adam's face has appeared on the nation's postage stamps several times since he was ten years old. In his dark, ultra-sober office near the entrance to the castle, he reflects with a bemused smile on the Liechtenstein collection. No, he cannot remember when he first became aware of the magnitude of the collection. No, particular works of art have never made a strong impression on him. He readily acknowledges that he has no expertise in the arts. The Hereditary Prince is interested in assuring that the family remains solvent.

His father and he are chairman and vice-chairman, respectively, of The Prince of Liechtenstein Foundation, established in 1970 to administer the family's private assets, which include the art collection and the country's second largest bank. The foundation also owns the popular Torkel restaurant and surrounding vineyards in Vaduz, as well as four palaces in Vienna that are put to commercial use. In the United States, the foundation raises cattle, soybeans, and rice on farms in Texas and Arkansas.

Prince Hans-Adam leads a nation that is infinitely more prosperous than it was prior to World War II. The country has no national deficit and no defense budget (there hasn't been a war on its soil since 1799, and its eighty-man army was disbanded in 1868). International philatelists keep the economy pumping. Last year, Liechtenstein sold about $11 million worth of stamps, nearly one-tenth of the government's entire income. Among the most-prized stamps are those that reproduce the Liechtenstein works of art.

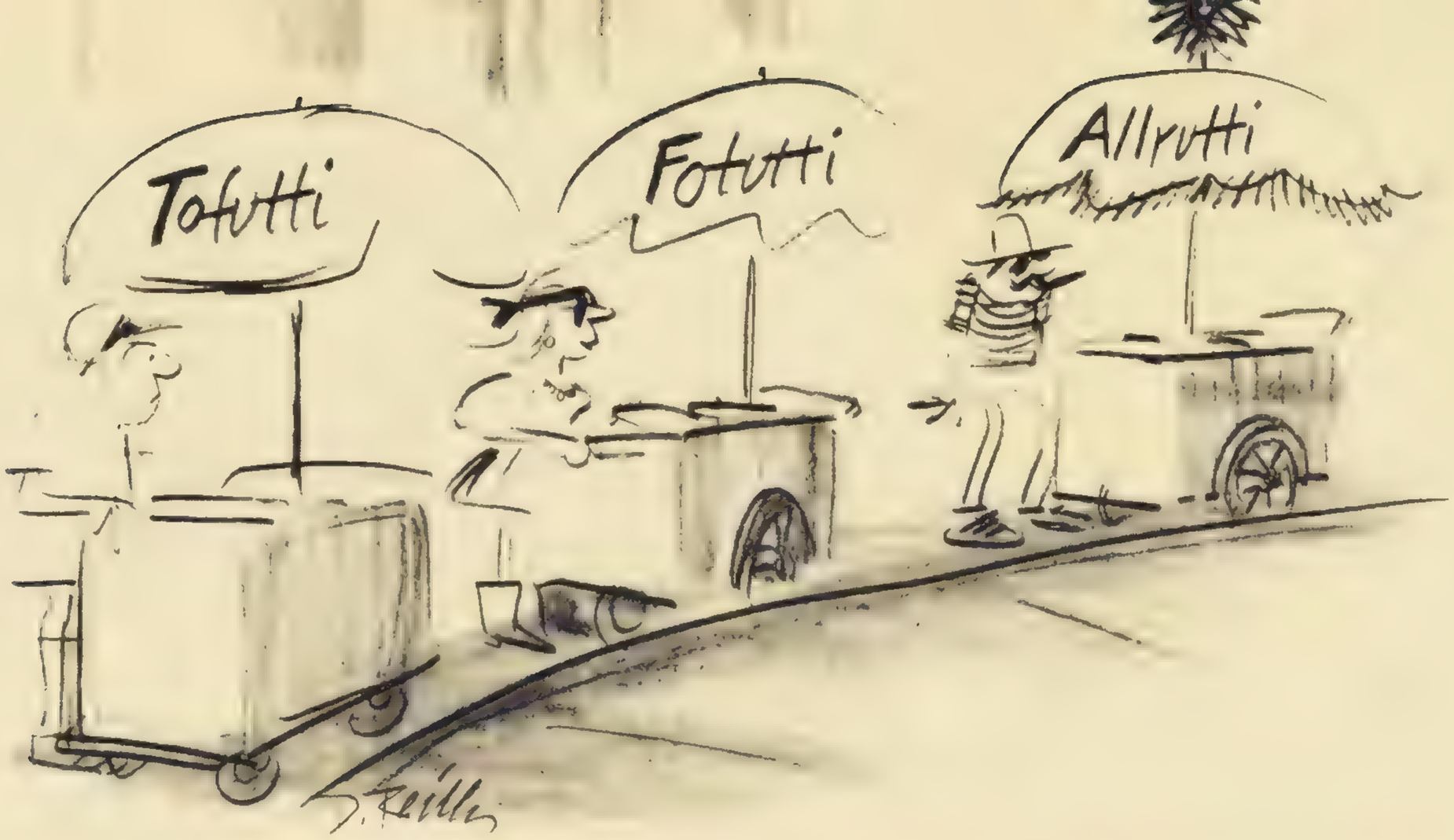
The director of the Princely Art Collections since 1976 is a forty-one-year-old German art historian, Dr. Reinhold Baumstark. His specialty is Baroque art; and his dissertation, appropriately, was on Rubens. But his plum position is scarcely comparable to the post of director in a national museum: he doesn't have to woo potential donors, and doesn't have to be accountable to the public. Because he doesn't have to deal with a board of trustees, he is able to maneuver quickly in the art market. Dr. Baumstark's castle office is baronial in appearance, with centuries-old wood paneling on the walls and seventeenth-century Florentine bronzes by Soldani and Susini on his desk. The office is just a flight of stairs away from the huge metal doors that lead to the climate-controlled storage vault where the paintings are tiered on sliding racks.

"This is a living collection," Dr. Baumstark says with relish, "the oldest collection still going on as founded. What we have here is a continuity since the early seventeenth century. There were not always times when we were active acquirers. After World War II, the Prince was forced to sell many masterpieces, which are now in American museums. If you have four hundred years of history, it's natural that you have ups and downs, and that was certainly a valley." Among the losses were paintings by Rembrandt, Hals, Simone Martini, Chardin, and—most familiar to Americans—the superb portrait of Ginevra dei Benci by Leonardo da Vinci, purchased in 1967 for a rumored $5 million by the National Gallery of Art in Washington, D.C. ("We had to look after many relatives," the hereditary prince dryly observes.)

"But now," Dr. Baumstark continues, "we don't intend to sell any more major pieces. In fact, since the last ten years we are active in making acquisitions. What we're trying to do is to build up in the various fields in which we are already strong—seventeenth-century Flemish paintings, seventeenth-century bronzes, and early nineteenth-century Austrian painting." Within a few years, a substantial amount of the Liechtenstein collection will go on permanent display in Vaduz in a new museum facility.

Dr. Baumstark was ecstatic when, in 1977, the princes bought a marvelous, freely brushed Rubens oil sketch, "Mars and Rhea Silvia," a preparatory work for a large painting that has been in the collection since 1710. "It's nice that we could bring them together," he gloated. The strong suit in Rubens is still being pursued.

Dr. Baumstark is also zealous about recovering artworks that were once part of the collection. He is always on the lookout for them in dealers' showrooms and in auction catalogues. Three or four times he has experienced the "miracle" of bidding successfully on a piece that has been missing from the collection for many years. Through a London dealer, Dr. Baumstark rediscovered the Soldani bronze, "Dancing Satyr," on his desk. It had initially entered the collection in 1703—"It still has our inventory number on the base." In 1880, Prince Johannes II sold it because the work struck him as "ugly." Now, "ugly" or not, the sculpture is back to stay. ▽



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berlin

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health food) and the Mollis (wilder skin-head anarchists, named after the Molotov cocktail).

To encourage Germans to live in this claustrophobic island of a city, the government subsidizes students and housing for the elderly, and offers significant tax breaks to individuals and corporations. German military requirements are effectively waived in West Berlin because of the city's post-war demilitarization and four-powers status. Typically, the young West German crowd works short, scattered hours—just enough to meet basic expenses.

Encircled by East Germany, leftists in West Berlin simply cannot look to the Soviet Bloc for hope or inspiration. Whereas a few die-hard Communists in San Francisco or Athens can still have Kremlin daydreams, no one living on such close terms with Soviet-style oppression can continue for long to romanticize it. Typically, when East Germans tried to jump the Wall in the early 'sixties—just after it was put up—they were shot down by Communist guards; plaques commemorating their deaths line the Wall on the western side just behind the Reichstag.

More recently, when an unemployed West Berliner in his forties, named Kabe, jumped the Wall heading east, he was placed in an East German psychiatric hospital for three months. Soon after the man was released and returned to West Germany, he jumped the Wall again. As Peter Schneider, a German journalist, has written in his book *The Wall Jumper* (Pantheon): "Altogether he jumped fifteen times and put a serious strain on German-German relations. After one of his last jumps, it occurred to authorities to take him far from Berlin, to quieter areas where he might continue his jumps over old castle walls. He was driven in a government Mercedes to relatives in south Germany, where he behaved very reasonably for two days. On the third day, he bought a train ticket to Berlin and jumped. Questions about the motives of his jumping drew nothing more from Kabe than this: 'Sometimes it's so quiet in the apartment and so grey and cloudy outside and nothing's happening and I think to myself: Hey, let's go jump the Wall again.'"

Despite Kabe, the relations between the two Germanys do seem to be improving slowly as restrictions on trade and travel are relaxed. Paradoxically, the Greens, who are the most politically radical people in the West, are the least welcome visitors in the East. In fact, few activist Greens can get visas to travel east. East German officials worry that the Greens, who oppose industry, bureaucracy, and centralization of any sort, will stir up discontent.

I spent an afternoon with Otto Schily, a leading Green and West Berlin lawyer who gained notoriety ten years ago when he defended members of the Baader-Meinhof terrorist group. Currently a representative in parliament, the fifty-two-year-old Schily has brought respectability and coherence to the Greens; he is particularly concerned with the party's foreign policy. "We have a radical approach to the whole question of peace," he told me. "We want to create a Central European peace union that would cut across the two treaty systems, to include Denmark, Holland, Austria, Poland, Czechoslovakia, and both Germanys—an ABC [atomic, biological, chemical] weapon-free zone."

Perhaps because West Berlin is so politically precarious, its artistic and cultural life is quivering with energy. Movie houses flourish, and ideologies that may seem fatigued elsewhere (feminism, gay liberation, socialism, pacifism, ecology) are evolving with unexpected gusto and inventiveness in Berlin. Some of Berlin's best filmmakers are women, such as director Helma Sanders-Brahms and screenwriter Catherina Zwerenz, who are injecting a feminist consciousness into technically polished movies with considerable box-office appeal. One of the most original directors is forty-three-year-old Ulrike Ottinger, who has turned out six feature films, all visually beguiling (she is her own art director). Recently she's been in China shooting a documentary and planning a second Chinese film, a fictional treatment of the Joan of Arc of Mongolia. Gay film director Frank Ripploh, who became internationally famous for his *Taxi zum Klo*, is making and starring in a movie with a philosophical (and stunning) blond singer named MIKO, who hopes to heal her audiences through music and whose name is an acronym in German for the Matriarchal Interplanetary Culture Offensive.

Wherever a visitor strolls in Berlin, night or day, he is knocked out by the activity, often frenetic. In a theater, the severe, stylized singer Ingrid Caven croons shocking obscenities in her chaste, weary voice. Nearby, in a political cabaret, actors ring hilarious changes on the uneasy *entente cordiale* that seems to be developing between East and West Germany. In the wealthy suburb of Grünewald, the artist Joseph Beuys sprinkles fresh hare's blood over a canvas he's been working on for years. At the opera house, Alban Berg's hair-raising *Lulu* is being performed before a devoted but styleless audience, the rubber-galoshes-and-knit-cap-and-dirty-cotton-in-the-ear set. In the Turkish quarter of Kreuzberg, hippy urban pioneers are sitting around a cooperative café for fun—and also to stay warm, since their slum apartments are unheated. At the Schaubühne theater, Peter Stein's perfect production of Chekhov's *Three Sisters* is making realism look like the most innovative artistic approach imaginable.

All of these cultural and social experiments are unfolding in a city where a strange, haunting symbolism often seems obvious to the point of being heavy-handed. The Brandenburg Gate, the city's triumphal portal, stands just beyond the Wall. The eighty-eight-thousand-seat Olympia Stadium, built by Hitler for the 1936 Olympics, stands not far from a huge artificial hill, used now for skiing and an American radar tower; the hill didn't exist before the war, but was constructed after 1945, by heaping up the ruins of the city. In 1957, the United States built Congress Hall, inscribed with Benjamin Franklin's words about "the love of liberty" and "the rights of man." Five years ago the building collapsed. Nearby, in the British sector, English soldiers stand around the war memorial to the Soviet dead. Irony and paradox are the stuff of daily life in this tormented, divided city. ▽

suzanne farrell

(Continued from page 518)

and taught her to do likewise. She tells how, owing to her dispositions, she has differing amounts to give to different audiences, but she always gives whatever she has got. "Music," she says, "is the propulsion that makes me want to dance. I am the instrument; I am changed for having those sounds go through me. I'm in control, but in a way I'm not in control, because the music inspires me differently every night. I don't know what I am going to do until I've done it."

There is a strange mixture of pride and humility about this woman, this artist. To dance is the supreme thing for her—she even felt a bit sorry for Mr. B., who, great choreographer though he was, could not dance his choreographies—and she always wanted to dance. She did not want to be denied "the luxury of the great roles," but "I didn't want to be a ballerina; I wanted to dance. There is a big difference. Those who decide in the early part of their careers that they want to be first allow the movement to become secondary." The pride of the artist does not degenerate into the arrogance of the performer.

Suzanne Farrell is forty years old. She does not look her age; she does not feel her age. But for the last two years arthritis has affected one of her hips, and it always hurts when she dances. When I mention Andersen's little mermaid, who had to pay with pain for her every step, Farrell says she always wanted someone to choreograph that tale for her. She has even learned from the pain something more intimate about the workings of her body. Only in class does she feel humiliated when newcomers can extend their legs skyward, but she has to stop midway: she has to save up everything for the performance. Then, she does it with a grace that defies suffering.

"Does turning forty mean anything to you?" I ask. "Not yet," she replies, and up chimes her laugh. "I don't feel that old, though I've lived a really full life—maybe even a lifetime more than that." She doesn't regret any moment she's lived, "not even the bad ones." We are on the terrace of the Adelphi Hotel in Saratoga Springs, New York, where she stays during the company's stint at the Performing Arts Center. Soon she'll be on the two small islands she and her choreographer husband own on Lake George, where she'll work with students. "I like myself right now," she says, and serenely means it.

In the evening, she is dancing in *Rossini Quartets*. It opens the bill, so it is still dusk. The birds are atwitter around the open-air theater during the initial ensemble numbers. Then Suzanne Farrell appears with that come-hither expression of hers that is also withdrawn, mysterious. Neither forty years nor one aching hip can make the slightest dent in her dancing. The birds have fallen silent. Are they frightened by this marvelous Queen of the Cats? Or are they astounded that a human being can be as airborne as they?

Critic **John Simon** *writes for "New York" magazine and for the "National Review."*

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(Continued from page 488)

faces and bodies, and in grace of movement.

Is this possible here? Richard Avedon, who has photographed many of the most stunning women in the world, described a forty-five-year-old artist who wore no makeup and had never been in a beauty salon in her life as being one of the most beautiful women he had ever photographed.

"I kept watching her," Avedon recalled. "When she took me into her studio and showed me her work, all of a sudden, from a rather silent woman, this knockout of a person appeared. . . . She seemed surprised when I asked to photograph her. What I found extraordinary in the sitting was her complete lack of narcissism. What came forward was not the fact that she has a beautiful face—which she has—but her quality as a woman. An intricate woman who was totally unaware of her physical beauty in front of the camera. It was very different from photographing a professional beauty who feels the success of the moment depends on her physical self."

If a sense of beauty in American life is changing—and although still primarily underground, there is a major shift going on—it is because interesting and intricate women, who no longer base their success on their physical looks, are shifting into experiencing themselves from the inside. It is a radical change to really learn to feel, to perceive one's body as an assemblage of ongoing experiences and not merely as a collection of physical parts, and it begins to change the concept of self.

If the primary way we have come to learn about our bodies—and our attractiveness—is through our external perceptual experiences received from the outer world (models, others' opinions, mirror and scale) then tuning in can be both scary and profound. It means trusting that beauty really can come from the inside out.

One fine example of Beauty 1985 is San Francisco Bay Area karate teacher Susan Budge. "To be a karate expert doesn't mean you can't be a beautiful woman. In fact, you can't be a karate expert *without* being a beautiful woman. To be strong is to be beautiful and not in the superficial sense. Beauty comes from knowing who you are, using what you are. It doesn't matter what the pieces are. I love looking at fashions and makeup; the great designers and makeup artists can work with models and create a sense of harmony. But these images are only meant to give us clues. Through my practice every day, my shoulders have become 'too broad' and my neck 'too big,' and it doesn't matter. I *feel* beautiful. I took a break for a while and took Jane Fonda's advanced classes regularly and it was lots of fun. But karate is different; we're interested in a harmony of body and mind and spirit, not just developing a particular set of muscles and stamina."

Ron Fletcher, whose Body Contrology exercise system is based on Joseph Pilates', is interested in developing "eloquent" bodies. "Body articulation comes from flexibility and alignment and is amplified by the feeling we put into movement, the passion with which we approach life. Mind-body-breath-spirit should be working all of the time with energy, awareness, allure—that blood wisdom coming up through the body and going out. The work I do is really more therapeutic than cosmetic. Yet you know, the word 'cosmetic' is derived from the Greek *kosmetos*, which means to order and harmonize."

Anne-Marie Bennstrom, who runs The Ashram, one of the toughest spas in America, has been in the business of fitness for thirty years. She feels that "Tai Chi is what will replace aerobics. It works with the energy field, not just the muscles and bones. It is possible to see the body as a map, a source of information, and not separate body and mind and spirit. I see the body as coagulated thought that we experience through our five senses as a physical body." New Age beauty talk, for sure.

She continues, "Women's bodies today are coming back into balance. To be in true alignment, I ask myself 'what zings from inside?' This knowledge doesn't come from books. It doesn't come from anything but putting yourself fully in the flow of life."

The esthetics of contemporary attractiveness are changing, though the obsession with physical perfection may be a rather vocal rear guard. This is not to say that icons will vanish, that a Mount Rushmore of American looks will disappear. But rather, that a palpable experience of the inner world allows us to embody our beauty, to develop our own look. To be truly attractive, in the realest sense of *attract*, enables us to be close to other human beings. And what a difference that is from being all dolled up with no place to go. ▽

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beauty report 1985

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Other examples: Lancaster's Immediate Peeling Fresh Complexion Mask has palm-kernel oil, palm oil, and rosemary extract; Germaine Monteil's new Anti-Fatigue Creme soothes with camphor/menthol, stimulates with plant extracts to brighten skin before makeup; and Charles of the Ritz's new duo, Age-Zone Night Nourisher and Night Energizer, contain mandarin-orange extract, especially soothing *and* a natural preservative. (But don't expect a squeezed orange to do it!) Science and nature are now getting together for your benefit in a way only millions of dollars have made possible.

With this emphasis on botanicals, can aromatherapy be far behind? Accepted for years as valuable, valid beauty care in Europe and the Far East, aromatherapy skin care is the application by a trained "aromatherapist" of specific fragrant natural oils on the nerve centers of the face and body—to help improve or maintain skin in optimal condition. A celebrated European aromatherapist, the late Marguerite Maury, once explained, "The main objective of aromatherapy is to induce full relaxation, *not* inertia but a state in which energy is freed to allow one to concentrate in a more perceptive, positive manner."

Since 1981 at the Dermatological Institute in Montecatini, one of Italy's celebrated mineral spas, Princess Marcella Borghese and a team of scientists have been applying modern technology to the benefits of the mineral-rich waters, first to produce the Terme di Montecatini Skin Care Products based on the Acqua di Vita Complex, followed in 1984 by Terme di Montecatini Clinical Spa Haircare. In 1986, as a result of Borghese exploration, there will be a totally new approach to fragrance revealed—related, a company spokesman said, to aromatherapy "in the most modern possible way."

It is a fascinating thought, as hundreds of fragrant oils have been in use over the centuries for skin-caring purposes . . . camomile, mint, or lavender for sensitive skin; sandalwood to "tighten" pores; geranium oil to stimulate circulation; myrrh, petitgrain for breakouts.

The way a product is *applied* has special significance in Japan. In elementary school a child is taught the basic steps of skin care, and the way the hands should touch the face.

In *Touching* (Harper & Row), anthropologist Ashley Montagu noted that the brain's tactile area is very large. When other senses fail, the sense of touch often fills in, as it did for Helen Keller. Massage capitalizes on the potency of touch.

This is something that Shiseido, one of the world's most important cosmetics empires with headquarters in Tokyo, believes makes all the difference in a product's efficacy . . . and, so, results! The company spends enormous amounts on training their beauty consultants, not only in product knowledge but application know-how. This skill is about to be introduced into the United States to coincide with the arrival of an unusual body-product line, Essential Energy.

At Shiseido department-store counters, customers will be taught to apply products with a simplified version of acupressure in which pressure is sustained for two or three seconds on certain areas of the body. According to Shiseido, this taps the body's electromagnetic field, releases energy continually circulating through twelve connecting pathways or meridians. "Essential Energy gives the body a full treatment from the inside out," says Gabriella Contestabile, Shiseido's national training director. "This 'acupressure' method helps circulation, is excellent for relaxation and the release of stress, while the products pamper the skin." Essential Energy encompasses cleansing, toning, and moisturizing with formulas containing tea-seed oil from a Southern China tea plant, which the Japanese believe magnifies skin's natural moisturizers. For every product, there is a method of use; a textured body towel, for instance, is packaged with the cleanser to help really *deep* cleansing. The Body-Polishing Scrub contains fine grains from crab shell extracts and includes a scrubbing sponge; and in the toning category, four products soften, tone, and shape the silhouette. Once again, botanical extracts play an important part in the Body Firming Creme.

One of the most interesting—and surprising—pieces of knowledge to surface as a result of today's revolutionary measuring devices used by the cosmetics industry is, in fact, how *long* certain skin-care products go on working.

Not so long ago, our cry was for our makeup to stay put for as long as possible—a challenge met by the beauty companies. (Latest example: new Teint Pur/Oil-Free Makeup from Chanel in seven shades, fragrance-free, dermatologically tested, *and* guaranteed to stay all day.)

Recent tests have revealed that long-lasting color is now helped by harder-working longer-lasting skin care, skin care that with one application can "work" for as long as twenty-two hours. Such a performer is Estée Lauder's new Skin Perfecting Creme Firming Nourisher, so light, it's hard to realize you've ever applied it.

Morris Herstein, Ph.D., Estée Lauder's vice president of research and development, showed with impressive documentation that after two weeks of "twice-a-day" use, skin really looked different . . . dryness, pore size, color, facial lines, elasticity, texture, tone, and firmness were all noticeably improved.

"You could say that aging skin lacks 'organization.' This product 'organizes' it. We have patented an exclusive compound and called it Firmex. It contains amino-peptides—a combination of marine extracts and plant extracts such as arnica and barley. There are no synthetic ingredients—everything is natural."

"Long-lasting" was a major goal for Prescriptives when it began the lengthy process to produce a range of what Walter Smith, Ph.D., director of biological research, describes as "skin-renewal cremes . . . we wanted to offer both short-term and long-term benefits. In other words, products that address not only skin condition but the problems associated with day-to-day living. Realize that skin can look bleak because of lack of sleep, too much travel, change of diet, pregnancy. All these changes can be remedied with this line." The four products that form the Skin Renewer line have been proved to work for up to twelve hours. The bonus is that with regular use there are *(Continued on page 576)*

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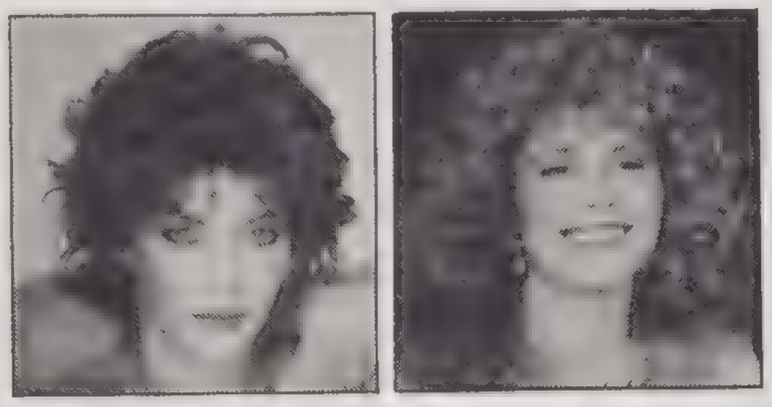

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beauty report 1985

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really enduring benefits—an increase in softness, elasticity, better color and overall feel. Hyaluronic acid is a vital part of the formula and is the same ingredient that helps to bind moisture in our skin and lies between joints to act as a shock absorber.

Another skin veteran, Aida Grey in California, came up with Dermabien. Rich in hyaluronic acid, it holds three hundred times its weight in moisture and also reduces puffiness around eyes.

It is the ability to look at the familiar in a new way with today's advanced equipment that makes contemporary skin care such an exciting adventure, and when a major company develops a distinctly different formula there is usually a chronological pattern of product introduction. The Ultima II Advanced Formula Collection was introduced in 1980 with a declared determination to include in the line only products that represented technological advancement and met more than a single beauty need. Advanced Formula Liquid Makeup came first—a makeup that could be used without a moisturizer because so much was brought into its creation. The main point: to provide a flawless covering for the skin. Advanced Formula Nailcolor (bonding color to nails for the greatest resilience/resistance to chipping) came next, then Advanced Formula Mascara for extra-sensitive eyes (and contact-lens wearers). This year, the Liquid Eye Pencil combines the accuracy of a pencil application with the nonsmearing attribute of a liquid in an irritant-free formula.

The same thinking—"only the innovative need apply"—describes the Ultima II CHR skin-care line. At the beginning of '85, researchers developed a significant biochemically advanced product built around a recently isolated molecule—procollagen—called ProCollagen Anti-Aging Complex for Face and Throat, described by the company as a "state of the science" product for the 'eighties. This month, Ultima II introduces ProCollagen Anti-Aging Complex Especially for the Eyes—with documented proof that, used A.M. and P.M., it can reduce puffiness, diminish dry lines, lighten shadows, firm slackness. This is just a beginning. Other products using this specific technology will follow for other areas of the body.

Important philosophy behind all this: these products "span the ages" by "expanding the youthful look of skin" with skin care *and* makeup. . . . The French house Clarins, acting on this premise, has recently brought here what it claims was once-upon-a-time an "impossible" formula to produce because it mimics so exactly skin's extraordinary natural balance between moisture and oil. Called Double Serum Anti-Aging Total Skin Supplement, the treatment comes in two bottles and from five to fifteen drops of each have to be mixed together depending on your skin's needs. Improvements are said to be noticeable after twenty-four hours. And Germaine Monteil's new Lift Extrême comes in ampoule form of measured daily doses to help skin behave more "youthfully"—i.e., look smoother.

Last year, Elizabeth Arden made history by introducing the "electronic makeover" at its counters. Shoppers could see how they could look—with the help of a remarkable computer—wearing their choice of Arden colors, without applying *anything* to their faces. Arden's latest technology: a hair-analysis computer for Philip Kingsley's Haircare Line.

Seeing is believing, and because of enthusiastic response Arden has furthered this original approach, introducing a "skin imaging" computer—nicknamed Earl—which takes a magnified picture of skin using a computerized light beam to "read" skin's texture, then prints out information about its characteristics. Improving texture is what Arden believes is the main name of the skin-care game. The computer, in gauging the "rough and smooth" of skin, gives the most accurate assessment to date.

To help face up to the unpalatable or, just as good, continue the good news that the computer reveals, a new Arden product, Advanced Energizing Extract, is, according to the Arden scientists, the most superior lotion texturizer yet, "smoothing" out however little, or however much, rough skin the machine exposes. The ingredients used in this advanced formula when brought together impart such energy that skin, you could say, is "primed" perfectly for makeup. . . or alternatively can live without it.

A perfectly "primed" condition is certainly the one we all want to achieve. Once American makeup provided the perfect coverup; today skin care provides it in a far healthier way, minimizing flaws, correcting them at the same time.

So it's safe to say skin care is moving along on all cyclinders, with products both for our "future" and for immediate looks being improved on almost a monthly basis as one technological advance leads to another. . . and then another. . .

Whichever way you look at it, beauty counters are giving you a good return on your investment. . . which is today's very good news. ▽

cosmetic surgery

(Continued from page 500)

clinical associate professor of plastic surgery, Stanford University School of Medicine. "It is surgery, with all of the risks, the lengthy healing period, and possible complications that go along with *any* operation. Probably one of every five patients seeking cosmetic surgery should be refused it. Because some surgeons choose to advertise doesn't mean that the standards of proper patient selection, and the importance of going to a surgeon who is not only board-certified but qualified to perform a given procedure, should go out the door."

"The motivation for cosmetic surgery should come from within, not from someone else," noted Eugene H. Courtiss, M.D., associate clinical professor, plastic surgery, Boston University School of Medicine. "Just as the desire to rekindle a failing love affair was never a good reason for seeking cosmetic surgery, neither is an ad's false promises of a perfect body."

Perfect vs. Individual

"Perfect" is a word few surgeons—or their patients—use today. Instead, what's asked for are natural-looking results, not a pulled-tight "mask." Surgeons report that patients are actually expressing the wish *not* to look like "so-and-so" who has had too many face-lifts. The rush toward a "preventive" or "mini-lift" in one's thirties, however, is as bad.

The move toward natural—to maintaining one's ethnicity—can be seen most dramatically in the changing goals of nasal surgery. No longer the assembly-line upturned noses: today, while size or straightness may be changed, the structure, the Mediterranean, say, "look" of the nose is likely to be retained. Blacks, however (always least likely to request face-lifts, perhaps owing to their skin's superior built-in sun protection and age-proofing) are increasingly candidates for "nose jobs" since Michael Jackson's alleged operation. Many blacks, of course, find the idea of seeking a more "Caucasian" look abhorrent, but there's a physiological as well as philosophical concern: unlike smoothing out a bump or a hook, which involves incisions hidden within the nose, the narrowing of nasal openings means operating on outside skin layers—which adds a risk of visible keloid scarring.

One Los Angeles surgeon reports fewer requests for operations to create a "Westernized" fold in Orientals' eyelids. This procedure, too, holds a somewhat greater risk of unsatisfactory healing.

What about Men?

While there is no way to confirm how many men had cosmetic surgery in the past, most surgeons feel that the numbers are on the rise, with men now making up about 15 percent of cosmetic surgery patients in the U.S.

"Demographics have changed, too," said NYU's Dr. Rees. "Ten years ago, the only men who considered cosmetic surgery were actors or models. Now, patients include businessmen, lawyers, doctors, teachers, and clergymen, a shift that suggests greater acceptance of a man's paying attention to his appearance."

Men tend to be more precise than women in their complaints about their appearance—saying, "I want to get rid of these bags under my eyes," instead of "my eyes look tired and old." "It is not uncommon for a middle-aged man to tell a surgeon of 'a lot of young, aggressive men in my office nipping at my heels,' " noted John M. Goin, M.D., clinical professor of surgery, University of Southern California School of Medicine and president, American Society of Plastic and Reconstructive Surgeons (ASPRS). "Career-connected motivations are problematical. A surgeon cannot even suggest that career success will follow surgery, yet at least one study of female face-lift patients showed that women whose motivation for surgery included career objectives did better psychologically after surgery than women without such goals, a positive feedback from feeling more confident in one's job and, perhaps, being a bit more aggressive. When a man or woman has a very specific career expectation, however, any responsible surgeon would refuse to go ahead with cosmetic surgery." (Men are still less likely than women to head back to work until all of the signs of cosmetic surgery have disappeared.)

The Age Factor

Not only sex but age barriers are breaking down. There are increasing numbers of women and men having initial cosmetic surgery *after* age sixty-five. "The deciding factor at every age is whether the body is physiologically, as opposed to chronologically, young enough," said George J. Berakha, M.D., attending plastic surgeon, NYC's Lenox Hill Hospital. "One also has to consider skin elasticity. If the results will be extremely short-lived, then it may be foolish to operate. The question of how long any cosmetic surgery 'lasts' depends for the most part on how quickly the skin wrinkles and sags again."

Nasal surgery, once the exclusive province of adolescence, is now a recognized option in adult years. Certain anatomical limitations apply: first, health must be up to risks of surgery; second, the patient must understand that the less firm the skin tissues and the more brittle the bones, the harder it is to "define" the tip of the nose—and the more likely the tip is to "droop." At every age, skin type influences realistic expectations: the oilier/thicker the skin, the less "thinning" of the nose can be achieved.

One of the first questions asked an older patient in a consultation is: Can you adjust to change? "The older we are, the more fixed are our body images," noted ASPRS president Dr. Goin. "A person who has lived with a big nose for half a century may have unexpected difficulty adapting to seeing a smaller nose in the mirror, because it does not fit the body image."

(This concern with body image—and its tendency to be settled by early adulthood—is at the heart of the four-fold increase in breast-reconstruction operations between 1981 and '84. Improved techniques—and surgeons' attitudes—have enabled many more women to opt for reconstruction immediately after a mastectomy, encouraged many others to do so *years* later.)

Differences Today

What responsible experts are emphasizing for everyone interested in cosmetic surgery today: the "down side" of surgery, the risks of anesthesia and unsatisfactory healing. While record-setting malpractice settlements may have something to do with this trend, so does concern that the availability of cosmetic surgery—much of it done on an ambulatory basis, in a doctor's office or one-day surgery wing of a hospital—have led some people to believe that it is risk-free.

"Patients have a proven tendency, in considering every procedure from open-heart surgery to eye-lifts, to brush away fear by ignoring the risks," said Dr. Goin. In a Vanderbilt University study, one hundred prospective patients questioned *one week* after consultation with a plastic surgeon had a less than 40 percent recall of the possibility of scarring, pain, infection, and unsatisfactory results. Such studies have led many surgeons to schedule several consultations with each patient before going ahead with surgery, and to give them printed materials in the hope that patients will "fill in the blanks" at home.

For more information *on what can be realistically expected in specific cosmetic surgery procedures, as well as referrals to qualified surgeons in your area, contact The American Society of Plastic and Reconstructive Surgeons, 233 North Michigan Ave., Chicago IL 60601; (312) 856-1834. The Society can also check on a surgeon's qualifications.* ▽

health self-care

(Continued from page 498)

Off-the-Shelf Care: Too Many Doses?

In the last complete year reported by the pharmacy trade magazine *Drug Topics*, Americans spent about $5 billion for pain relievers, a figure expected to mushroom by hundreds of millions because of the entry of ibuprofen in the nonprescription market. Do we healthy Americans actually have so many aches and pains?

We also spent $1.3 billion for vitamins, over half a billion for diet aids, and over $1.2 billion for digestive aids, which include laxatives and antacids. But these at least are legitimate health products, approved by the Food and Drug Administration. In addition, there's the vast undermarket of questionable to fraudulent items that the FDA seeks to investigate. Under current FDA scrutiny: diet pills such as the grapefruit "super pill"; body wraps claimed to reduce fat; baldness "cures." Hoax but harmless. The real tragedies are offers of quick, cheap ways to treat heart disease, arthritis, alcoholism, depression, and high blood pressure.

Along with a popularity surge for "natural" foods and vitamins, there has been a burst of interest in herbs—plants or parts of plants used for their refreshing, aromatic, or medicinal effects. A wide range of herbal teas is now commercially available. Many herbs are potent poisons, drugs, or both. Many of our most important medicines came from herbal folklore—digitalis, quinine, even aspirin. And while the Herb Trade Association, which represents more than two hundred herb growers, declares that the vast majority of its products are safe when used in normal amounts, there's no guarantee of their safety, since herbal teas have not been submitted to the FDA nor tested for safety. However, if you've been enjoying a nationally marketed herbal tea, such as chamomile, with no adverse effects, it's very likely never to be a problem. But chamomile is botanically related to ragweed, and the tea has been known to cause serious reactions in ragweed-sensitive persons.

Herbal teas for pleasure are one thing; use of herbs for self-doctoring is something else—potentially very dangerous. One woman, mixing several herbs to use as a "tonic," produced a toxic brew of three natural coumarins, substances that prevent clotting of blood and can set off life-threatening hemorrhage.

Tim Larkin's *FDA Consumer* article "Herbs are often more toxic than magical" offers an extensive list of unsafe food herbs. For a reprint, write: Consumer Information Center, Box 100, Pueblo, Colorado 81002. ▽

diet & exercise

(Continued from page 498)

is active tissue that requires energy calories to maintain itself; fat does not.

Exercise also burns calories—both during an activity and for some time afterward. Exercise physiologist Jack H. Wilmore, Ph.D., has pointed out that minor changes in basal metabolic rate *can* make major differences in body weight. "Exercise experts speculate that if exercising regularly changes your metabolism even slightly, so that you burn an extra hundred calories a day, that small change can add up to ten pounds of weight loss a year."

In fact, studies have shown that people who run, swim, or bicycle regularly may lose weight—*without* any change in diet. "Any continuous, repetitive physical activity of sufficient duration burns calories," said Jerry Zuckerman, Ph.D., president of Cardio-Fitness Centers, which has a nutritionist/nutrition program. "But don't confuse sweating with burning calories, which is a common mistake. An activity such as weight training involves a lot of effort and sweat, but it's not of sufficient duration to burn many calories."

Just how many calories exercise burns has to be kept in perspective. "If you increase energy expenditure and don't change caloric intake, you lose weight gradually," said Dr. Zuckerman. For example: If you run several miles a day and burn—through exercise and changed metabolism—an extra five hundred calories, you lose about a pound a week. But if you fuel yourself for those runs with a cheeseburger and milk shake, the calorie exchange is about even and weight remains constant.

"Some people may be able to eat more when they exercise," said Monroe Rosenthal, M.D., medical director, Pritikin International, which offers an excellent combined program. (*Note:* Although doctors still debate the low fat content of the Pritikin diet, the combined diet-exercise program is highly regarded.) "But the fallacy is that people think they can eat more bacon and eggs, steak, or cream cheese. That's unhealthy—no matter how much exercise you do."

The Health Connection

There's increasing evidence that a combined program of proper diet and regular exercise affects your health, too. Two examples often cited: osteoporosis and cholesterol.

In addition to increasing calcium in the diet to strengthen bones and to help maintain bone density, experts suggest that weight-bearing exercise, such as walking, may be another factor in preventing osteoporosis (more on this subject, page 558). Cholesterol level, too, can be affected by a combined program of diet and exercise. In fact, experts now say that a combined program is probably more effective than diet or exercise alone. "There's good evidence that you can elevate your levels of HDL through exercise," said Kostas. [*Note:* Doctors generally evaluate the ratio of total blood cholesterol to HDL, or high-density lipoproteins. HDL, so-called "good" cholesterol, seems to have a protective effect, and may help to remove LDL (low-density lipoproteins) that build up in the arteries and the body.] But most experts agree that exercise doesn't seem to affect LDL levels. You can change that *(Continued on page 578)*

diet & exercise

(Continued from page 577)

only by diet and weight loss.

HDL levels remain elevated as long as you exercise regularly. Stop exercising for just a few weeks, and it returns to pre exercise levels (more on cholesterol, from a nutritionist, page 556).

Exercise is also an important factor in burning triglycerides, a blood fat associated with heart disease. But experts continue debating whether or not vigorous exercise is a wise option for people at high risk for heart disease.

"If you're on the typical American diet—which is high in fat and cholesterol—you shouldn't do any exercise that's more strenuous than walking until you've had a stress test," said Dr. Rosenthal. "A high-fat, high-cholesterol diet can cause blockages of coronary arteries supplying the heart with oxygen. And until you've ascertained whether you're at risk for heart disease, exercise can be a hazard."

After *every* high-fat meal, in fact, your blood-fat level goes up, and circulation to vital organs is less efficient. "The fat in the blood slows the flow of blood and oxygen," said Dr. Rosenthal. Similarly, the gastrointestinal tract goes into high gear to break down fat and protein, diverting blood from the muscles and organs that need it during exercise.

Nutrition & Diet: Fads, Facts . . .

What about so-called "sports nutrition" clinics that have been springing up around the country? One such, "Bio-Nutrionics"—which includes a "computer analysis of life style, nutrition, and total health"—was started by controversial nutritionist Robert Haas, Ph.D., whose book *Eat to Win* (New American Library/Signet), while criticized by some nutrition experts, has been a long-time best seller. Bio-Nutrionics' premise—though not entirely established—is increased vitality and energy through dietary change, supplementation, and exercise.

The basic diet that many of these programs recommend isn't bad, say some nutritionists, who feel people should be wary when such programs start suggesting supplements. Experts say there's no evidence that excess vitamins improve sports performance or provide more energy.

Experts also warn against trying to assess your nutritional state through saliva testing or hair analysis. "Neither works," said Dr. Levine. "Also, blood tests may sound scientific, but they don't accurately reflect your body stores. Example: A blood test may show that your calcium level is normal. But blood calcium is almost always normal—since the body will draw calcium from bones and teeth to supply the blood."

Does Exercise Alter Nutritional Needs?

Very athletic women and men do have some special nutritional needs. The most basic: extra fluid. Virtually all experts in sports medicine advise that you drink before, during, and after any strenuous exercise—even if you don't feel thirsty. Dehydration can be a serious problem—impairing performance and health. You don't need much more than water to stay hydrated.

Some recent studies suggest that iron deficiency can be a particular problem for runners and joggers. Doug Clement, M.D., physician to the Canadian Olympic team, found that runners are far more susceptible to anemia than other athletes. The problem may have to do with the pounding of foot against pavement. Some researchers believe that the constant jarring damages or destroys some red blood cells. The early stages of iron deficiency may not show up on a blood test, but will show up in athletic performance. Your body will take a long time to recover from a normal workout; you may be short on stamina and more likely to be injured.

Women and men who exercise very vigorously may need more of some B vitamins. But the extra requirement can usually be met by eating foods rich in those vitamins. Active women seem to have a special need for vitamin B_6. One good source: complex carbohydrates.

What we now know: fitness can't be measured by any single factor. Good health depends on our recognizing the inter-relatedness of what we do. Both are part of who we are, how we feel . . . ▽

new bodies, images

(Continued from page 485)

needed to swim around Manhattan Island not once, but twice without stopping.

While dieting diminishes and deprives—where's the joy in forever denying yourself dessert?—exercise exhilarates the body, expands the mind. The goal has become not thinness, now, but fitness. A body—regardless of size or shape—that's firm, healthy, *vital*.

Women who exercise toward a new self-image may, indeed, find it: You get used to your body; you flow through the world comfortably.

Women who exercise regularly, now, also have a different concept of what it means to be "in shape." The numbers on a scale or tape measure are far less important than the ability to perform, to move with grace and confidence. Slowly, women are realizing that the ideal body may be different from what they once perceived.

A clear reflection of this new ease-of-body generated by exercise is the prevalence, the acceptance of a new all-out body consciousness in fashion. As women think of themselves differently . . . they also begin to think of fashion differently and to dress differently. They begin to see new opportunities in dressing and to discard the outdated idea that only the smallest sizes can wear the most body-conscious clothes.

A striking illustration of this new thinking: the phenomenal success of Donna Karan's first-on-her-own collection this fall—a collection built on the base of a shaped body suit and matte-textured dark stockings . . . over which go pieces on the order of a sarong-wrap scarf skirt, a narrow tube skirt, narrow trousers—in jersey and in cashmere knit. A collection of spareness, minimalism. A collection that, from the above description, would seem designed and destined only for the thin and body "perfect."

But the evidence—the truth—is otherwise. In record-breaking numbers at store after store, city after city, women cannot seem to get enough of these clothes—all women, all different sizes and shapes. And the best sellers everywhere are, in fact, the body suit and scarf skirt.

The reasons? Obviously, the straightforward, minimal nature of this dressing has struck a chord. But Donna Karan has tapped something else, something deeper: this new body self-assurance and self-acceptance . . . and with it, a new craving for clothes that fit and feel differently. And feeling has a lot to do with the appeal of this way of dressing. Donna Karan puts it this way: "These clothes become *your* clothes. Take the body suit. You have to put it on to feel what it's like . . . to know it really looks great, to see that it's flattering to all body shapes. It 'holds' you and puts everything in its correct place. There's a whole world that opens up once you feel your body covered this way."

Donna Karan's body suit is cut to work for different sizes, different heights—cut high on the leg, and with strong shoulder pads that "balance the hips." And while most of the collection is sized P,S,M,L ("I really don't believe in sizes"), height has been carefully taken into account. "I'm tall; a size 10 or 12. My staff is small. I don't have a standard size 8 working for me. The women are 2, 4, 6. So you begin to think, what is average?" To make up for height variations: "I cut a short skirt for P,S at 23½"; for M,L at 25½". On the long skirts, I cut 33" and 36" so that a woman doesn't have to reproportion the sizes herself. I also proportion the jackets."

But beyond these cutting/proportion allowances you have to go back to the word *attitude* to explain the success of Donna Karan, the success of clothes in jersey and cashmere knit. "With a knit bottom," says Donna, "there's a different feeling. Once women get into that feeling, they learn to go with their shapes and to let it be."

Learning to go with your shape. Learning to let it be. It's not the same as letting go; it's not an excuse for sloppiness or laziness. But it is a powerful antidote to a ruthless, relentless search for an arbitrary perfection. If you take care of yourself in a healthy, concerned way, you don't have to hide your body or be ashamed of it. Thankfully, more and more women are getting that message. Donna Karan again: "Women are ready for it. They've been disguising their bodies for so long. But now women are exercising. Women are fit. They want to show their bodies—not in vulgar ways, but in ways that look attractive, sensual. Women are dressing to show off their bodies, not necessarily for men, but just for themselves because they're proud of their bodies. Not all those bodies are perfect. And if your body is not 'perfect' then how do you make yourself feel good and have the best look? One wrong way, by hiding it. Once a woman puts on a body suit—no matter what her figure shape—she's going to be conscious of her body again and she's going to love it. That's where it's at—having control over your body, rather than hiding it."

Control. *Your* having control—not being controlled by an outside-imposed idea of what you *should* be, what you *should* look like. One of the more positive, more rewarding benefits of exercise, of being fit: the sense of self-assurance it brings. You can be dressed in just about anything and be confident, satisfied. It's a very welcome feeling, a welcome sign of the times. ▽

video fitness

(Continued from page 500)

counts. The strength segment is particularly creative, using isometric exercise taken from dance and stretch movements. There is a good segment on balance, with Smith stopping to point out common incorrect postures. The use of yoga in the cool-down segment is particularly effective and emphasizes stretching.

Jacki Sorensen's Aerobic Dancing

Unfortunately, aerobics have changed considerably since 1982, when this tape was made by Jacki Sorensen, the creator of the original aerobic-dance program. The video lacks creativity; does not include warm-ups, stretching, toning, or strength exercise. The program is strictly aerobic—and low level at that; it's not very challenging for those who have been exercising.

While the tape emphasizes heart rate monitoring, there are no instructions on how to determine heart rates, nor any indication that heart rate counting is about to begin. Jacki is one of the best exercise leaders in the country; she has established a sound exercise program. Thus, this tape is a disappointment. . . .

Debbie Reynolds' Do It Debbie's Way

This tape is divided into three segments, which appear to be identical in content, differing only in the "celebrities" who work out with Debbie. This program focuses on warming-up, general toning, and abdominals. In one segment, hand weights are used successfully for strength and endurance conditioning; but there is no emphasis on aerobics.

Primarily designed for a beginner this video has potential that's never realized. Banter between Debbie and actress Shelley Winters becomes distracting. More importantly: Debbie is not a good leader; and her negative comments—"I hate this" she says before doing one exercise—do not motivate the viewer. There's considerable misinformation as well—including comments that biceps curls improve the bust, and that one exercise "gets rid" of fat.

Lyle Alzado's No Sweat

Lyle Alzado, defensive end for the Los Angeles Raiders football team, has ventured into the video market through the locker room. The routines—borrowed heavily from football—are interesting and include calisthenics and football drills. The strength segment is one of several good features, showing the viewer how to use household objects as objects of resistance.

On the minus side, the lack of visual and verbal cuing makes it difficult, if not impossible, for a first-time viewer to follow Alzado's program in a safe, effective manner. When verbal instructions are provided, they cannot be heard over the volume of the music. Frequently, Lyle and his support group are doing different exercises. Lyle's style, which some find amusing, can be intimidating, especially if you lack motivation.

Jane Fonda's Workout

This is the first of Jane Fonda's exercise videos and, when compared with her most recent programs, is generally not recommended. The video is divided into two segments—beginner and advanced. It begins with stretching and eventually covers aerobic activity, but only for a brief period. There is very little warm-up preceding the aerobic period, and the cool-down is inadequate. The stretching/toning segments utilize ballistic (bounce) rather than static movements, which increase the potential for injury. The mechanics of many of the exercises are questionable relative to their safety. The combination of ballistic-type movements and abrupt transitions make this a "high-risk" workout.

The advanced segment appears to duplicate the beginning segment. The only difference appears to be the number of repetitions performed. The aerobic component is also too short; and with Fonda's Prime Time and Challenge available, this workout is not advised.

Jane Fonda's Prime Time Workout

The first part of this exercise program emphasizes upper-body stretching; next, lower-body stretches, followed by arm work, and torso exercise. The second segment—the aerobic portion of the workout—is lively, fast-paced, and includes good verbal encouragement, particularly to those who might be falling behind. Good pointers are given to help grade activity level to the exerciser's ability. Older women are used in the background to illustrate how to alter each activity to match your fitness level. There is a good balance to the entire program; routines and transitions are generally excellent.

Jane Fonda's Challenge

The stretching and toning segments of this workout are quite advanced and start out with a rather vigorous series of movements without an adequate warm-up. While Fonda encourages viewers not to bounce, she doesn't follow her own instructions and gives viewers mixed signals.

The aerobic portion is upbeat with nice transitions and a great deal of variety in the movements. This is the most "exciting" aerobic video. The cool-down is appropriate and includes balancing and good static stretching.

There is excellent verbal cuing throughout the tape; the exercise program has good overall balance, with the exception of the lack of a good warm-up. For those who are not so advanced, try going through the cool-down segment as your warm-up; then do the aerobic-dance routine. Finish with a repeat of the cool-down segment.

Jane Fonda's Pregnancy, Birth, and Recovery

This exercise program is obviously intended for a selected audience. The first segment includes an excellent warm-up, one which could easily be incorporated into the beginning segments of Workout, Prime Time Workout, or Challenge. The use of fitness pro Femmy De Lyser to lead the exercises specifically designed for mothers and mothers-to-be is excellent. This tape really hits the mark for its intended audience.

Jack H. Wilmore, Ph.D., *is a professor in the department of physical and health education at the University of Texas. He compiled this review with the assistance of Gwen Hyatt, Dixie Stanforth, and Philip Stanforth.*

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fashion information

Page 52: Earrings, $166. Saks Fifth Avenue, NYC.
143: Oil on canvas, 70 x 60 inches. Collection of the Museum of Fine Arts, Houston: Museum purchase with funds provided by the Museum Collection. Courtesy Robert Miller Gallery, New York.
182: Cotton/polyester/spandex bra, $20 and pants, $12. Bloomingdale's.
226: Earrings at The Twenty-Four Collection, Miami and Palm Beach FL.
344: Shoes, Andrea Pfister.
408: *After the War Was Over*, compiled and edited by Magnum photos, © 1985, by Thames & Hudson Ltd. Reproduced by permission Harcourt Brace Jovanovich, Inc.
422: Crolla scarf at Dianne B., NYC. 18th century English ivory and creamware candlesticks; 19th century English wooden apothecary bottles and treen vase at Niall Smith Antiques, NYC. Antique Georg Jensen sterling silver salt and pepper shakers; Italian herringbone linen napkins, Barneys New York. "Hampton" sterling silver serving fork and tablespoon; "Beaugency" Lalique stemware; Sterling-silver and vermeil interior foxhead goblet; at Tiffany & Co., NYC; "A Search for Strange Formations: Our Journey to Elephant Rocks" by Mark Dean, 1984; courtesy of Sharpe Gallery, NYC. "Mini Dress" by Judith Shea, bronze, 1984; courtesy of Williard Gallery, NYC.
464: All accessories, Chanel.
464-481: Manicures, Odile for Faces, Paris.
466: All accessories, Yves Saint Laurent.
467: Silk velvet by Leonard. Accessories, Emanuel Ungaro.
468: All accessories, Valentino. Shoes, Valentino Garavani Couture by René Caovilla.
469: All accessories, Yves Saint Laurent.
470: All accessories, Yves Saint Laurent.
471: All accessories, Emanuel Ungaro.
472: All accessories, Yves Saint Laurent.
473: All accessories, Chanel.
474: All accessories, Christian Dior.
475: All accessories, Givenchy.
476: All accessories, Emanuel Ungaro.
478: All accessories, Yves Saint Laurent.
479: Hat, Jean Barthet for Emanuel Ungaro. Accessories, Emanuel Ungaro.
480: All accessories, Yves Saint Laurent.
483: Earrings at Artwear, NYC. Bracelets at Frances Rainey, Great Neck NY; Caroline Boutique, Cape May NJ; Wilson House Shops, Edgartown MA.
491: Dress, $1025 at OMO Norma Kamali Boutique, NYC. Earrings and necklace, Fred Leighton, NYC. Manicure, Elisabeth Drabinski.
492: Wool jersey and nylon dress, $1200. Bergdorf Goodman. Earrings at Artwear, NYC.
494: Earrings at Artwear, NYC; Body Sculpture, Boston.
501: Makeup, Kevyn Aucoin; manicure, Josephine Allen for Nails by Josephine.
502: Jacket, Giorgio Armani Couture.
504: Turnout at Bloomingdale's, Dept. 306. Glasses, Sanford Hutton for Colors In Optics. Bloomingdale's; Bullock's. Gloves, Aris Isotoner. Bloomingdale's. Fogal Legwear of Switzerland, NYC; Bal Harbour; British Columbia. Shoes, Carlos Falchi. Saks Fifth Avenue.
506: Donna Karan. Fabric by Amicale. Also at Charles Sumner, Boston; Added Touch, Pittsburgh. Rings, Fendi. Watch, Tourneau. For stores, see page 502. Stockings, Danskin. Macy's; Burdines. Shoes, Carlos Falchi. Emanuel Ungaro. Turnout also at Emanuel Ungaro Boutiques, Palm Beach; Bal Harbour; Houston. Garfinckel's; Stanley Korshak, Chicago.
507: Fur also at Sara Fredericks, Boston and Palm Beach; Colbert's, Amarillo TX; Koslow's, Dallas and Fort Worth; Amen Wardy, Newport Beach CA. Necklace, Alexis Kirk. Lord & Taylor; Leisure Manor, Tulsa OK.
508: Jean Paul Gaultier cotton velvet turnout also at Torie Steele Boutiques, Beverly Hills. Giorgio Sant'Angelo lace/nylon/spandex bodysuit, $1520. Henri Bendel; Ultimo, Chicago. Hat, Jean Barthet for Emanuel Ungaro. Gloves, Pleasant Pheasant. Boots, Thierry Mugler.
509. Viscose/rayon jacket and pants. Turnout at Saks Fifth Avenue, Dept. 105. Shoes, Charles Jourdan Boutiques Trump Tower NYC; Dallas; Beverly Hills. Wig, Courtesy of Theresa Wigs, NYC.
510. Saint Laurent Rive Gauche blouse, $425. For stores see page 510. Hat, Eric Javits. Henri Bendel. Bag, Kleinberg Sherrill. Barneys New York. Gloves, Sachiko for La Crasia. Leg Looks by Burlington. Macy's. Shoes, Walter Steiger. Car, Audi 200 Turbo Quattro.
511. Earrings and necklace, Billy Boy. Henri Bendel. Gloves, Naomi Misle. Ultimo, Chicago. Shoes, Walter Steiger, Madison Avenue, NYC. Car, Audi 200 Turbo Quattro.
512. Silk tunic. Acetate bodystocking.
513. Wool jacket. Hat, Eric Javits. Neiman-Marcus; I. Magnin. To order at Saks Fifth Avenue. Bracelet, Wendy Gell Jewelry. Victoria Falls, NYC; Ultimo, Chicago. Handbag, Carlos Falchi. Carlos Falchi at The Remington Hotel, Houston. Leg Looks by Burlington. Robinson's, California. Shoes, Walter Steiger. Walter Steiger, Madison Avenue NYC.
537: Turnout at Macy's, San Francisco, Dept. 165. Rings, Jon Iversen. Artwear, NYC.
538: Sweater at Bloomingdale's, Dept. 373. Sweater also at Ron Ross, Tarzana CA. Bracelets, Louis Bartholomew. Jacobson's, Florida, Michigan and Ohio; Nordstrom. To order at Saks Fifth Avenue. Shoes, Manolo Blahnik. Manolo Blahnik, NYC; Knit Wit, Philadelphia; Wilkes Bashford, San Francisco.
539: Stretch cobra bracelets, Kirks Folly. Saks Fifth Avenue; Garfinckel's. Cuff bracelet, Wendy Gell Jewelry. Victoria Falls, NYC; Camille, Coconut Grove FL; Tucan, Houston.
540: Earrings, Yves Saint Laurent Jewelry. Bloomingdale's. Panty stockings, Hanes Coloralls. John Wanamaker; The Harvard Cooperative Society, Cambridge MA. Yves Saint Laurent Footwear. Saks Fifth Avenue; Saint Laurent Rive Gauche Boutique, San Francisco.
541: Earrings, Jane Koplewitz.
542: Fashion and panty stockings by Azzedine Alaïa.
543: Ski pants and boots, Azzedine Alaïa.
544: Gloves, Sachiko for La Crasia. Bergdorf Goodman.
545: Go Silk for L'Zinger coat also at Frances Wright, Memphis TN; Perkins Shearer, Denver CO; Theodore, Beverly Hills. *Left*: Gloves, Grandoe.
546: Coat at Neiman-Marcus, Dept. 79. Scarf, Kenzo. Gloves, Claude Montana. Shoes, Fendi by Diego Della Valle.
547: Scarf, Hermès, NYC.
548: Scarf, Jeorge Napoleon. Gloves, Mario Valentino.
549: Cotton and polyester coat. Scarf, Hermès. Hermès, NYC, Palm Beach, Chicago, Beverly Hills, San Francisco.
550: Courreges cotton/polyester jacket. Glasses, Nikon for Starline Collections. Cohen's Fashion Optical, NY and Florida; Eyelab, NJ and Chicago. Gloves, Sachiko for La Crasia. Bergdorf Goodman. Complice also at Claire Pearone, Troy MI; Ruffles, San Francisco. Glasses, Ray-Ban Blair by Bausch & Lomb. Macy's, Herald Square; Burdines. Gloves, Sachiko for La Crasia. Bergdorf Goodman.
551: Andre Van Pier hooded sweater. Glasses, Yves Saint Laurent for Renaissance Eyewear. Cohen's Fashion Optical, NY and Florida; Opti-Care, Red Bank and Westfield NJ. Gloves, Prada.
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new york/international

Page 275: Michael Kors wool jersey turtleneck. Fabric by Jasco. $198. Bergdorf Goodman. Hat, Patricia Underwood. Henri Bendel. Earrings, Butler & Wilson. Ylang Ylang, NYC. Gloves, Sachiko for La Crasia. Hair, Garren for Garren, NYC; makeup, Francois Nars.
276–277: Coat, Yves Saint Laurent for Alixandre. For stores, see page 330. Bracelet, Wendy Gell Jewelry. Bloomingdale's, Cul-de-Sac. Hair, Ray Allington; makeup, Lydia Snyder.
278: Bag, $250. Bloomingdale's. Gloves, $75. Bergdorf Goodman. Bracelets from $65 to $165. Lord & Taylor.
281: Round disc, Robert Lee Morris at Artwear, NYC.
282: Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel. Christian Dior Legwear. Shoes, Xavier Danaud. Bergdorf Goodman.
283: Wool pants.
285: Earrings and bracelets, Roxanne Assoulin. Bracelet at La Carezza, NYC. Leg Looks by Burlington. Macy's, Herald Square. Shoes, René Caovilla.
286: Wool turtleneck, $195. Bloomingdale's, Dept. 312. Earrings at Saint Laurent Rive Gauche Boutique Femme, NYC. Bracelets, wrist to cuff: Martha Sturdy, Canada; Scooter; Jerry Kott. Bergdorf Goodman. Gloves at Bergdorf Goodman. Belt at Altman's.
322: Yves Saint Laurent Footwear.
330: Saint Laurent Rive Gauche wool sweater, $195. Leather skirt, $630. Bergdorf Goodman. Belt, Yves Saint Laurent. Yves Saint Laurent Footwear.
344: Shoes, Andrea Pfister.
354: Wool/mohair/nylon sweater. Echo Scarfs. Gloves, Sachiko for La Crasia.
372: Wool/alpaca/nylon jacket. Wool/nylon pants. Gloves, Portolano Products.
380: Earrings, Kenneth Jay Lane. Saks Fifth Avenue, NYC. Bracelet, Patrick Rétif. Bloomingdale's.
387: Fur, Perry Ellis for Alixandre. Bag, Prada. Luggage, Lancel, NYC. Shoes, Salvatore Ferragamo, New York.

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